

The HYMN

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The HYMN

July 1979

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On the Cover: A call to worship on the drums at the Lutheran Theological College, Makumire, Tanzania. See page 159.

Editor's

COLUMN

The first two articles in this issue give glimpses of the fascinating process of hymn writing from two very different traditions. In Fred Pratt Green's account of his retirement career as a hymnist he provides an example of a rough draft of one of his hymns and then the same hymn in finished form. Howard S. Olson's report of the development of indigenous hymnody in Tanzania includes a hymn in its original language and then in English translation, both set to an African melody.

The recently deceased hymnologist John H. Johanson's monograph, "Moravian Hymnody," is presented here in the first of two parts. The third of Nicholas Temperley's four articles on "The Anglican Communion Hymn" gives the full text of the earliest such hymn and a fine psalm tune associated with it.

Events associated with this year's National Convocation in Dallas and Fort Worth are reported in photos and stories, the latter including reports of the HSA's Executive, Promotion, and Research Committee meetings. An introduction to another hymn society which is meeting this month at Regensburg, Germany—the IAH—is provided in the article "Hymnology in Europe" by Casper Honders.

In 1963, 1964, and 1965 four bibliographies of dissertations and these related to American hymnody (dated up to 1963) appeared in *The*

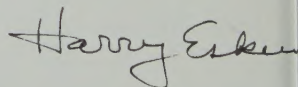
Hymn. In this issue we are pleased to update these listings with more than 20 titles from 1964 to 1978, compiled by Thomas H. Porter. Also found in this issue is the first of four bibliographies by Keith C. Clark, this one an annotated listing of hymnals handbooks and companions from 1927 to the present.

The *Hymnic News* contains a number of items of unusual interest. Your attention is particularly called to Richard Hulan's report of the recent Symposium on Rural Hymnody and Douglas W. Wren's report of the 111th annual Westminster Abbey "Come and Sing" series.

The second of the Hymn Society's two New Psalms for Today is presented in this issue. "Sing Praise," a setting of Psalm 149:1-5, is a text and tune by Audrey Schultz.

Reviews include the new edition of the widely used hymnology textbook by William J. Reynolds revised by Milburn Price, retitled *A Joyful Sound*. Also found here is the review of yet another work from the prolific pen of Erik Routley, *Festival Praise*. Due to lack of space, only these two reviews are published this month. Several more reviews await our October issue.

Harry Eskew



President's

MESSAGE

For those who shared in the convocation in Dallas and Fort Worth in Texas in April, the words and music linger as pleasant memories. It was the first meeting of the Hymn Society west of the Mississippi River, and there were many serendipities for all of us.

Some of our members were visiting the Lone Star state for the first time, and that was most interesting. For others, in the Southwest part of our nation, this was their first time to be in a Hymn Society meeting, and that was interesting. To the cordial friends whose gracious hospitality was so evident, we would express our gratitude. A warm and wonderful spirit pervaded our fellowship and our contemplation there.

Already plans are being made for 1980 in New Jersey. Circle the days of June 8-10 on your calendar for next year and write in "PRINCETON, NEW JERSEY—HYMN SOCIETY CONVO-CATION."

At the annual business meeting in Fort Worth, the Hymn Society voted unanimously to make a special appeal to our membership for capital funds to strengthen our financial base.

During the last three years the Hymn Society has grown in numbers, in vitality, and in our eagerness to assume a more aggressive role. This has resulted in greater demands on our financial resources. At the same time we have been unable to respond to several

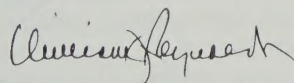
worthy ventures because of the lack of funds.

In view of these opportunities, let me challenge you to join me in finding ways that we as members of the Hymn Society can go the second and third miles in our financial support. Some can go beyond the annual membership fee and give substantially in a lump sum. Others would like to spread their gifts out across the year and give a small amount each month. For instance, five dollars a month becomes \$60 in twelve months, and if one hundred Hymn Society members would do this, \$6,000 would be added to our resources. If 500 members would do this, we would have an additional \$30,000.

So, whether it is \$100 or more as a one-time contribution, or whether it is \$5 or \$10 or more each month, our gifts can add greatly to the fiscal stability of the Society. Of course, these are tax-deductible contributions. I believe this is what the Hymn Society wants to say, and expresses the desires of those who shared in the discussion in Fort Worth.

Let me urge you to find an envelope, write out a check, and send it to the Hymn Society office at Wittenberg University, Springfield, Ohio 45501.

Let's do it now!



William J. Reynolds

Hymn Writing in Retirement

Fred Pratt Green



Fred Pratt Green, born September 9, 1903, began writing hymns in 1969 at the time of his retirement from the Methodist ministry. His hymns over the past 10 years have achieved widespread acceptance and have appeared in most recent major hymnals in England, Canada, and the United States. His "A Hymn for the Nations" appeared in our October 1977

issue. He lives at Norwich, Norfolk, England.

When my retirement loomed near, after a working lifetime in the ministry of the Methodist Church in Great Britain, I began to make plans. My wife and I had to decide where to live. We had to make the best use of our financial resources. But how to make best use of our leisure? Retirement offered the opportunity to do something one had refrained from doing hitherto. I was attracted to pastels. So, three years before retirement, I bought the tools for the job, and began in a quiet way, chiefly on holiday, to practice my gentle art.

You never know what life has in store for you! I was not to get far with my pastels. Instead, I was to spend most of my retirement in a very different way—as a hymn writer. There wasn't enough time and energy for two arts.

What happened was entirely unexpected. I was put on a committee charged with the task of producing a supplement to the *Methodist Hymn Book*. I guessed I had been chosen—because of a modest reputation as a poet—to scrutinize the new material from a literary angle. However, we soon found ourselves with tunes we liked, but without suitable texts, and with themes no hymn writers seemed to have tackled. This is why there are eight hymns of mine in *Hymns and Songs*—I was told to go and write them. Our book was duly published in 1969. It was the year of my retirement.

I began hymn writing with two immediate advantages. As a member of the committee I was working with experts in hymnody who could correct my errors and make valuable suggestions; and I knew that if all went well what I wrote would be accepted and within a short time published. This meant I was spared the hard grind of trying "to break into the market," as they say in the commercial world. On the other hand, I was entering a new profession late in life, when one's powers might be expected to decline, and I was a late comer to what Erik Routley has called "the New English Renaissance in Hymn Writing."

One of my first assignments, for *Hymns and Songs*, was to write a text for that splendid tune CHRISTE SANCTUS. I sat at the piano and studied it. It had been composed in the 17th century for a text in the sapphic meter which translates badly into English because its feminine endings give it a weakened effect. So I took liberties, changing II.II.II.5. to IO.II.II.6. I worked neatly. Of all my hymns it has won widest acceptance, yet it has caused me some headaches. In the first place, I had used a first line much too close to Canon Briggs's "Christ is the world's true light"—and this has led occasionally to confusion. (I will return shortly to this matter of first lines.) Also I began to question the second half of my first line: "Christ is the world's light, he and none other."

What of the Buddha? Of other great religious leaders? Was I not guilty of spiritual arrogance? The fact that I was vigorously defended in a sermon in *The Expository Times* did not rid me of my uneasiness. Once our words are published, they are beyond our control.

It was this hymn which introduced me to the problems of copyright. My attention was drawn to an incorrect version of the hymn in a new school hymn book. It turned out that the editor had got hold of an early manuscript copy of the hymn, one line of which I later revised, and had included it, without getting permission either from me or from the Oxford University Press. It also turned out that the original publishers had gone bankrupt, and another, reputable publisher, had taken over the final stages of publication, believing all copyright problems, etc, had been cleared. The error in my text was not disastrous. The state of the music, in some items, was incredibly chaotic! Of course there were abject apologies, compensatory payments, and a promise to put everything right in any reprint. I have told this story at length to illustrate the point that an author never knows what may happen to his work after, like one of our children, it has left home!

About first lines. A hymn will be known, and indexed, by its first line, which means that the first line should be memorable. Great hymns have memorable first lines: "When I survey the wondrous cross," "Forth in thy name, O Lord, I go," "The day thou gavest, Lord, is ended, "Now thank we all our God". Lines such as these hint at the substance of the hymn; they stick in the mind.

I am told that I am unusual, as a hymn writer, in preferring to write to a tune. My early experience over "When the Church of Jesus" must have influenced me. This text is in a familiar

meter (6.5.6.5.D.), not lacking good tunes. Nevertheless, my words, described by a friend as "abrasive," didn't seem to fit any of them. In the end I wrote a tune myself, with help from my musical friends; and SUTTON TRINITY has found its way into a number of hymn books. Later on, an American editor discovered a strong tune by Vaughan Williams, KING'S WESTON, which was an excellent match. It amuses me that some editors prefer SUTTON TRINITY!

The moral of this experience was plain: have a tune in mind when you write your hymn. It has happened many times, in my case, that I have been sent a tune and asked to write a hymn for it; I enjoy this kind of challenge. Of course there are exceptions. I have a number of musician friends to whom I can turn, if I want a tune to my words, and who sometimes send me a tune, requesting words. Such a partnership gives hymn writing a special satisfaction.

Editors—and this normally means music editors—rarely consult a hymn writer about a tune or take much notice of any suggestions he may make. This brings me to the subject of editors.

Some editors cannot leave a text alone, even an established text, whether the author be dead or alive. One recent editor even committed the blasphemy of changing George Herbert's beautiful line "And the cream of all heart" to "Deepest love within my heart"! He even succeeded in reducing some of Charles Wesley's texts to the same level of banality. Unfortunately, the laws of copyright do not protect the long dead.

On the other hand (and I write now as one who has recently become an editor!), an editor may be raising a real objection and not just giving way to a personal whim. The editors of one recent American hymn book felt the need to eliminate "man," "men," "man-

To mock your kingship, Lord of Love
The soldier's made a crown
They made a crown of thorns
As if their taunting could disprove
What caesar's never learns
That ~~power~~ love has power to overthrow
By ~~that~~ ^{your}
That thorns shall flower upon ~~the brow~~
Your sufferings heal our own
Pain

In mock submission, patient Lord,
They snatched a purple cloak
And in imperial purple arrayed

They did not know, as we know now,
Though ~~Rome itself would fall~~
Empires rise and fall
Your Kingdom shall not cease to grow
Till love embraces all.

A need for sceptre, ^{gracious} ~~dearest~~ Lord,
They thrust into your hand,
And acted out their grim charade
As laughter filled a ~~barack-yard~~
Sadistic end
They did not know, as we know now

How could they know, as we know now,
When we confess our blame,
That ~~you would~~ ^{note of mercy} throw
Over our naked shame

FIRST WORK SHEET

THE MOCKING OF CHRIST

To mock your reign, O dearest Lord,
They made a crown of thorns:
Set you with taunts upon that road
From which no one returns.
They did not know, as we do now,
How glorious is that crown:
That thorns would flower upon your brow,
Your sorrows heal our own.

In mock acclaim, O gracious Lord,
They snatched a purple cloak,
Your passion turned, for all they cared,
Into a soldier's joke.
They did not know, as we do now,
That though we merit blame,
You will your robe of mercy throw
Around our naked shame.

A sceptred reed, O patient Lord,
They thrust into your hand,
And acted out their grim charade
To its appointed end.
They did not know, as we do now,
Though empires rise and fall
Your Kingdom shall not cease to grow
Till love embraces all.

(written for the THIRD MODE MELODY or
OLD 107th: Lutheran Book of Worship,
numbers 497 or 318)

F. Ratten

kind," etc., in the interests of the feminine sex. So I was asked to accept "When in *our* music God is glorified" in place of my original "When in *man's* music God is glorified." My own view is that something has been lost as well as gained! Nevertheless, one accepts a change of this kind with good grace, wondering what is to be done with the "he-ness" of God!

Recently a church in Texas invited me to write a hymn for a special occasion, suggesting Cyril Taylor's enormously popular tune ABBOT'S LEIGH. Well, I enjoy this kind of commission. An interesting dialogue followed, conducted by air mail. Why had I used the expression—surely redundant!—"flock and fold," I explained that "flock" stands for people, "fold" for the place where they worship. Agreed! But when I learned that the phrase "work it out" has sexual implications in your country ("which you probably don't intend!"), I was only too ready to think again. We Britishers, writing for an American audience, need to be protected from making fools of ourselves!

When one is writing in fulfilment of a commission, it is wise to heed criticisms and suggestions. They may well result in a much better text.

I have been fortunate in receiving some thrilling commissions. When I was asked to write a hymn in commemoration of our Queen's Silver Jubilee for a celebration in Norwich Cathedral in June, 1977, I little thought it would be chosen for official use by all the churches, or that, with a slight change, it might be more widely useful as "A Hymn for the Nation," and not only in Britain. Other commissions gave me great pleasure: a hymn in celebration of the centenary of the bells of St. Paul's Cathedral, London; a hymn in honour of the earliest of Scotland's saints and evangelists, St. Ninian; a series of texts, to be set to music, on "Encouragers of Jesus in the

Gospels," for a series of broadcast addresses on an American network; and, most exciting of all, 12 modern carols—not necessarily on the Nativity, or even "religious"—to old carol tunes, mostly French, now almost forgotten.

Some may think hymn writing must be the dulllest of human activities; that it must be very restrictive to have to write to fixed meter and to observe religious conventions. Nonsense! There is nothing restrictive in a field which ranges from the glory of God, incarnate in Jesus, to the issues of our times, such as Christian unity and human rights, and from the need of a great congregation on a great occasion to that of some house-bound or sick person listening to a radio service.

And to have the privilege of doing this in retirement!

It was almost by accident that I began keeping, from the first, a thorough record of my hymn writing activities, using substantial "scrapbooks." (See pages 156-157.) I put in not only texts (the various drafts in each case), and tunes, but also correspondence, criticisms, changes in texts, business agreements, and anything else of interest in each case. I now have 18 scrapbooks. I cannot help wondering if this has been done as thoroughly before. It now enables me to deal quickly with any problem which may arise. It reminds me of my failures as well as my successes. I recommend some such method to anyone who is beginning to write hymns. An index is essential.

Looking back, I can see how much I owe to certain friends, and to those chances in life we dare to think of as providential, and above all to the One without whose Spirit we can do nothing of value. He himself is our supreme theme:

*Wherefore with my utmost art
I will sing Thee,
And the cream of all my heart
I will bring Thee.*

The Growth of Ethnic Hymnody in Tanzania

Howard S. Olson



Howard S. Olson, a native of St. Paul, Minnesota, is a missionary on the faculty of the Lutheran Theological College, Makumire, Tanzania. He is a graduate of Gustavus Adolphus College (B.A.), Augustana Seminary (M. Div.), and Hartford Seminary Foundation (Ph.D.). He has done extensive research and writing in linguistics, Bible translation, and musicology, including *Lead Us, Lord* (Augsburg, 1977), a collection of African hymns in English translation.

At our Lutheran Seminary here in Tanzania we have just published the fifth music edition of a hymnal of 115 tunes taken from 32 ethnic groups in Africa. These indigenous songs have been set to Swahili in a book entitled *Tumshangilie Mungu*¹. Coinciding with this publication the editor of *The Hymn* has invited this article based on the writer's personal experience with local music in East Africa.

An unqualified assertion has often been made that the first missionaries disregarded and deprecated traditional art forms wherever they went.² Alain Danielou goes further suggesting that foreigners even to the present continue to be guilty of "cultural genocide" by dabbling with musical traditions which they do not understand.³ Contrary to this generalization I was overjoyed in finding that local music was being used in the Christian worship of the Iramba people of Central Tanganyika (as it was then called) when my wife and I arrived there as early as 1946. Admittedly these indigenous tunes represented only a few of the total hymns used, but their impact was out of all proportion to their number. They were particularly effective in the celebration of special days such as Christmas, Easter, weddings, harvest festivals, and large outdoor conferences.

Seeing the captivating effect of this local music among the Iramba people

helped me resolve to encourage the development and use of indigenous hymns in the new work among the neighboring Turu people to whom we were called. Having already learned Swahili we had to set about learning an unwritten dialect of the local language. This was a tone language in which words with the same spelling may have different meanings according to the tone used. In the tonological analysis of the Turu language a study of their vocal music helped in corroborating the tones of the spoken language.

When a call was extended to teach at the Lutheran Theological Seminary in 1964 it provided an enlarged opportunity to experiment in the development of indigenous hymnody. For a number of reasons the Seminary is an ideal place for conducting this kind of research. First, there is a widely representative cross-section of African culture within the large student body drawn from many parts of East Africa. Therefore through the cooperation of these students there is immediate access to various ethnic musical traditions from this part of the world. They helped to suggest songs and composed appropriate lyrics for them. Second, the Seminary has as one of its responsibilities experimentation in new forms of worship and musical expression. The introduction of traditional music

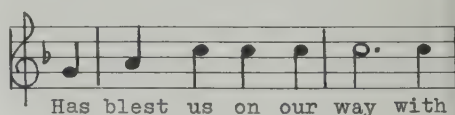


A choir director plays the *Mbira* (*Sansa*, hand-piano)

can be tested here without committing the church officially to its acceptance. Hymns which prove unpopular in this representative student body will no doubt be unpopular in the church too, and can thus be dropped before wider circulation. On the other hand, hymns which are received well here can be disseminated with considerable confidence. Third, because this work is being done locally one is not forced into a rigid timetable, but can work with open-ended flexibility. Moreover, one is not circumscribed by the cumbersome machinery of a large committee.

The official hymnal, *Nyimbo za Kikristo*, which had been used up to this time consisted of songs almost exclusively of European and American origin. It was not surprising that these western songs were modified in singing to conform to African musical practice. For example in the hymn, "Now thank we all our God," the change from F major to C major in the original form gives the song a brilliance and a heightened sense of praise.

However, when sung in Tanzanian churches the transition is usually not observed, resulting in 5 consecutive C's. These modifications are to be ex-



pected and should cause no objection since the music is for the national and not the expatriate in any event. A person may speak with a brogue when using a language which is not his mother tongue, because he pronounces new sounds with the closest equivalent in his native speech. In a similar fashion a non-western person may sing western songs with a "musical brogue" by using intervals to which the singer is conditioned by his original musical traditions.

Another complication arising from the use of western tunes for Swahili words is due to an iambic musical stress which conflicts with a trochaic word stress in Swahili. Sometimes this

conflict distorts the pronunciation, while on other occasions it leads to a serious confusion. One example of the latter from *Nyimbo za Kikristo* occurs in the hymn, "Lo how a Rose e'er blooming." Instead of singing "there we shall praise you endlessly" the musical stress twists the Swahili (*pale tutakusifu pasipo kukoma*) into "there we shall praise you without reaching maturity."⁴

Robert Kauffman made a trip through 13 African countries to collect indigenous church music for the library of Union Theological Seminary in New York. He had this to say about western and African church music, "I discovered some wonderful examples of church music that can be classed with the finest music being produced anywhere in the world. In some cases the music had been composed and showed the influence of western music. In other cases the music was purely traditional and spontaneous . . . Unfortunately, however, European music can destroy the integrity of the African music, either because it is poor European music, or because its influence is too dominant for the African element to be recognizable."⁵ I should like to add that the most serious thing of all is that dependence on western hymns tends to stifle the emergence of spontaneous musical expression in the local idiom.

To stimulate the development of ethnic hymnody was not an easy task, because Christians had become so accustomed to singing western hymns. At the outset of our work there was actual resistance to the use of local music among certain segments within the Seminary. President Julius Nyerere, on the other hand, had set a sound precedent upon his inauguration in 1961 by establishing a Ministry of Culture urging national cooperation in the preservation and perpetuation of traditional Tanzanian culture. A significant change in attitude has gradu-

ally moved from resistance to acceptance and finally to enthusiastic insistence on the use of local music. Students who were indifferent to the development of ethnic hymnody during their academic study, after getting into the parish, have written to the Seminary asking for copies of the hymnal.

In the development of ethnic hymnody the expatriate should retain a low profile. It is both indiscrete and beyond his competence for him to suggest to the nationals what is appropriate to their culture. For even with the best of intentions any effort by a foreigner to push ethnic hymnody too hard can be considered just another form of cultural imperialism. The writer of this article uses an African *nom de plume* in relation to those hymns for which he has composed the lyrics, for this very reason.

The actual process of transcribing a music edition of ethnic hymns starts with making a tape recording of a tune in whatever form it is sung. The cultural setting of the song is significant, so that the new Swahili lyrics retain a cultural congruity with the original setting. Thus a Luo war song can be used as an Easter hymn celebrating victory over death and the grave, or an Iramba lullaby can become Mary's song to the Christ child, or a song of praise to a chief can be adapted as a hymn extolling the King of kings. If the song is sung polyphonically the transcription is notated accordingly. My wife, Louise, has given invaluable assistance in the actual writing of the staff notation after hours of careful analysis of the intervals and rhythm. The transcription has been etic, and maybe in a subsequent analysis of the music of each particular ethnic group an emic transcription would be more appropriate.⁶ Great pains have been taken to make these transcriptions as accurate as possible, and the response to them in the Seminary and the church at large



Playing the lyre of Kenya

gives one reason to believe that the goal has been achieved. Despite this one is keenly aware of being a foreigner, and that certain African musicologists are dubious of such attempts to transcribe their music. One such scathing response from West Africa says, "One pretends to notate forms whose system of reference one does not know, and then pretentiously teaches vague melodic outlines, as erroneous as they are mediocre, all the while imagining that one is 'saving the national folklore'."7

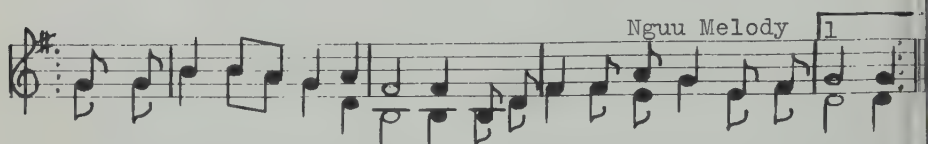
It still remains for the Tanzanians themselves to determine to what extent indigenous instruments are to be employed in connection with ethnic hymnody. The Catholic church has pioneered in this possibility. A good example in Tanzania is found in the village of Bujora where for nearly 25 years the worship has been patterned along lines suggested by local culture. The church building is inspired by the architecture of the round grass hut, the decorations conform to the designs used on their baskets and pottery, the hymns are composed by Sukuma minstrels, and are accompanied by drums, the musical bow (*ndono*) and xylophone.⁸ At our Seminary drums are used frequently to accompany the hymns with a complementary rhythm, and some tunes in the hymnal have been notated with the drum rhythm. A trough zither (*enanga*) has been used effectively to lead congregational singing when we had a student who was adept at playing it. Another instrument which is considered appropriate for accompanying hymns is the hand-piano (*mbira* or *marimba*).⁹ [p. 160 above] One characteristic of congregational singing which I have encountered in many parts of Tanzania is the tendency to a rise in tonality. This makes it difficult to employ any musical instru-

ment unless the instrument can effectively lead the congregation rather than simply accompany it. Not only do drums accompany the singing of ethnic songs in our Seminary, but on special days the call to worship is effected by the beating of two or three drums simultaneously with a pattern of integrated rhythms. These can be heard for several miles and are much more indigenous than the ringing of a bell. [See the cover of this issue—ed.]

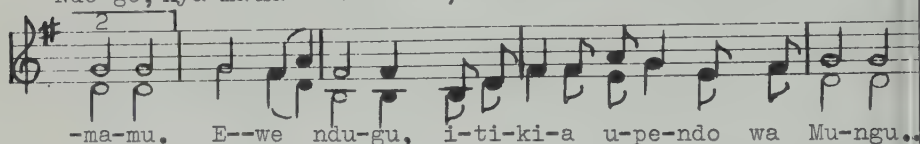
In the forward to the fifth edition of *Tomshangilie Mungu* Bishop Sebastian Kolowa, the Head of the Evangelical Lutheran Church in Tanzania, numbering about 80,000, writes that the creation of this ethnic hymnal is a fulfillment of the goal of the church to develop its indigenous music for worship. He urges the teachers of music in each of the parishes to make joyful use of the hymnal throughout the church. Already this book has found ecumenical acceptance in many parts of the world. Some of its hymns have been included in *Laudamus* (a 1970 hymnal of the Lutheran World Federation), *Nyimbo na Korusi* (a 1972 children's hymnal of the Anglican Church in Kenya), *Cantate Domino* (a 1974 hymnal of the World Council of Churches), *Tumshangilie Bwana* (a 1976 hymnal of the Catholic Church in Kenya), *International Songbook* (a 1978 polylingual hymnal of the Mennonite World Conference). In addition to seeking to enrich the hymnody of the church universal, the publication of *Tomshangilie Mungu* will hopefully be a catalyst in inspiring more Tanzanian musicians to pursue this project with continuing vigor.

An example of one of the songs of this ethnic hymnbook is included below. A very free translation of it can be found in the English songbook, *Lead Us, Lord*.¹⁰

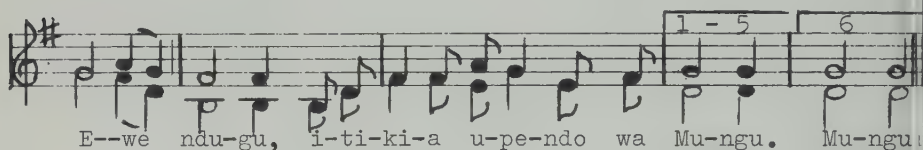
HAPO MWANZO BABA MUNGU ALIUMBA DUNIA NA MBINGU



1 'Ha-po mwa-nzo Ba-ba Mu-ngu a-li-u-mba du-ni--a nam-bi-ngu..
Nde-ge, nya-ma na ha-ta wa-tu, a-li-u-mba vi-u-mbe ti-



-ma-mu. E--we ndu-gu, i-ti-ki-a u-pe-ndo wa Mu-ngu..



E--we ndu-gu, i-ti-ki-a u-pe-ndo wa Mu-ngu. Mu-ngu

- 2 Yule Mwovu kaona wivu,
Jinsi Mungu alivyo karimu.
Naye kaja na mizungu,
Akamponza vibaya Adamu.
: Ewe ndugu, itikia upendo wa Mungu. :
- 3 Ilibaki na ukiwa,
Na mauti ikatukalia.
Hapo Mungu kahurumia,
Mwana wake katukaribia.
: Ewe ndugu, itikia upendo wa Mungu. :
- 4 Bwana Yesu kutujia,
Hapo mauti katuharibia.
Kwa msalaba akatufika,
Na wokovu ametupatia.
: Ewe ndugu, itikia upendo wa Mungu. :
- 5 Alipaa juu kwake Baba,
Hakuacha na sisi ukiwa.
Bali Roho akajaza,
Mpaka moyo kaona furaha.
: Ewe ndugu, itikia upendo wa Mungu. :
- 6 Mungu Baba, Mwana, Roho,
Kwa milele sifa ni zako.
Tuyatende mapenzi yako,
Ndipo mwisho tufike kwako.
: Ewe ndugu, itikia upendo wa Mungu. :


Words by Loiruk L. Metili
& Mudimi Ntandu

Howard S. Olson

God the Father All Things Created


Nguu tune*

Leaders



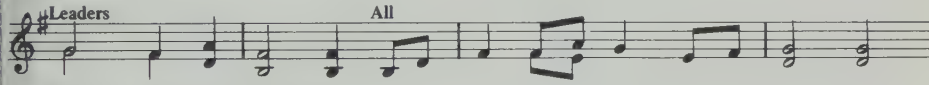
1. God the Fa - ther all things cre - at - ed, by his pow - er and love con - se - crat - ed.
 2. When the dev - il be - held God's pow - er, Sa - tan plot - ted man - kind to de - vour.
 3. There re - mained on - ly con - dem - na - tion, for poor A - dam guilt and vex - a - tion,
 4. Je - sus lived as a man like oth - ers, yet he died on the cross for his broth - ers.
 5. Christ as - cend - ed from earth to heav - en. He be - queath - ed his Spir - it as leav - en.
 6. Your sure love which is e'er en - dur - ing to us mor - tals is most re - as - sur - ing.

All




And to A - dam en - trust - ed his all, but the temp - ter sought af - ter man's down - fall.
 So he snared A - dam by his cun - ning, with de - cep - tion a - maz - ing - ly stun - ning.
 — un - til God changed man's des - o - la - tion, send - ing his on - ly Son for sal - va - tion.
 Thus he robbed death of its pow - er, fill - ing life with true mean - ing each hour.
 not be - rept like sons ill be - got - ten, so that through him we are not for - got - ten.
 May the mer - cy you're man - i - fest - ing in our lives find dai - ly at - test - ing.

Leaders **All**



Come then, my broth - er, oh, re - spond to the love of the Fa - ther.

Leaders **All**



Come then, my sis - ter, oh, re - spond to the love of the Fa - ther. Fa - ther.

*Music taken from *Tumshangilie Mungu*. Used by permission of the Lutheran Theological College, Makumira, Tanzania.

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Footnotes

¹Howard S. Olson, compiler, *Tumshangilie Mungu*, 5th ed., (Nairobi: Printfast Kenya Ltd., 1979) Available at the Lutheran Theological College, Makumira, Box 55, Usa River, Tanzania.

²Henry Okullu, *Church and Politics in East Africa* (Nairobi: Uzima Press, 1978), pp. 53 and 55.

³Alain Danielou, "Cultural Genocide," *The World of Music* Vol. 11, No. 1, 1969.

⁴*Nyimbo za Kikristo* (Soni, Tanzania: Vuga Press, 1972) Hymn No. 13:4.

⁵Robert Kauffman, "Impressions of African Church Music" *African Music*, Vol. 3, No. 3, 1964, p. 109.

⁶Vida Chenoweth, *Melodic Perception and Analysis* (Ukarumpa, Papua New Guinea: Summer Institute of Linguistics, 1974), pp. 50-58.

⁷A. Danielou, p. 21.

⁸David Clements, "The Research Committee at Bugajora" *Tanzania Notes and Records*, Nos. 81 and 82, June 1977, p. 75.

⁹Henry Weman, *African Music and the Church in Africa* (Uppsala: Svenska Institutet For Missionsforskning, 1960) p. 214.

¹⁰Howard S. Olson, *Lead Us, Lord* (Minneapolis: Augsburg, 1977), p. 15f.

450 Years of "A Mighty Fortress"

Richard E. Crusius, Pastor of Mount Tabor United Church of Christ, St. Louis, has reminded *The Hymn* that Luther's "A mighty fortress is our God" was first published in 1529, 450 years ago, in Klug's *Geistliche Lieder*. (Unfortunately, no copies of this edition survive.) Reformation Sunday in October would be an especially appropriate occasion to observe this anniversary of Luther's great hymn. One resource available from the HSA (\$1.50) is *Paper XII* by Luther D. Reed, "Luther and Congregational Song."

DAH Request for Pen Names

The assistance of HSA members is requested in compiling a list of pen names for authors of hymns. For example, Charles H. Gabriel used the nom de plume Charlotte G. Homer and Johann Scheffler the name Angelus Silesius. Please send each pseudonym on a 3 × 5 slip, stating the source of the information, to Dictionary of American Hymnology, 7811 Custer Road, Bethesda, MD 20014.

Corrections

Please make the following corrections in your January and April 1979 copies of *The Hymn*:

In the January issue, page 6, "Hymnic Anniversaries 1979," delete the entry for Catherine Winkworth. This repeats Julian's error that she was born in 1829. Winkworth was actually born September 13, 1827. Our thanks to Robin A. Leaver for this correction.

In this same issue, page 37, change the denomination after "HERALD

PRESS" from "Old Order Mennonite" to "Mennonite Church." Our thanks to Paul M. Schrock of Herald Press for this correction. (Old Order Mennonites are a much smaller denomination.)

In the April issue, page 128, change the last word in stanza 2, line 1 off "Creating God, your fingers trace" from "unhold" to "uphold." Our apologies to hymn writer Jeffery W. Rowthorn.

Moravian Hymnody

John H. Johanson



John H. Johanson (1916-1979) was pastor of the Moravian congregation at Ephraim, Wisconsin at the time of his recent death. (For additional biographical information, see page 213.) This article is a revision of his paper read at the Hymn Society's Winston-Salem National Convocation in 1978.

(Appreciation is expressed to Karl Kroeger of the Moravian Music Foundation for his editing, and to Stanley L. Osborne of Oshawa, Ontario for his editorial suggestions.)

"The very name 'Moravian,' " as Addison¹ has noted, "carries us back to the valleys and villages of old Bohemia, to the land and times of John Hus, of Ziska the warrior, of Peter of Chelčic the Christian pacifist, of Gregory the Patriarch who leaving his monastery was later to become founder of the Church of the Brethren in the valley of Kunwald, back to Luke of Prague and the inflow of German members and German influence into a Czech environment." And as Müller notes, "the hymnody, together with the personal histories of the writers of their hymns and the compilers of their hymn-books, are so interwoven with the general history of the body, that the former can only be made clear with the aid of the latter."²

About the middle of the ninth century, Moravia and Bohemia were converted to Christianity, chiefly through the labors of Cyril and Methodius, natives of Thessalonica, who came at the request of Rotislav, Duke of Moravia, in A.D. 864 they translated the Bible into the vernacular and introduced a Slavic version of the liturgy. Soon, however, Bohemia and Moravia were brought under the influence and jurisdiction of the Roman Catholic Church. By the time of Charles IV (1346-1378), Holy Roman Emperor and King of Bohemia, it could be said that "in no country of Europe was the church more largely a landholder, or the clergy more worldly than in Bohemia."³

During and following the reign of Charles IV a number of preachers of great power stirred Bohemia, attacking the secularization of the church. Such men were Conrad of Waldhausen (?-1369), Milicz of Kremsier (?-1374), Matthias of Janov (?-1394), and Thomas of Stitny (1331-1401. Opposing clerical corruption, they emphasized the Scriptures as the rule of life, and sought a more frequent participation in the Lord's Supper.⁴ When John Hus was appointed preacher at the Bethlehem Chapel in Prague on March 14, 1402, he became the spokesman for the native reform movement which had begun a half century before.

Hus composed several hymns, polished others and gave them a form which made them popular. "For the sake of these hymns, people streamed to the Bethlehem Chapel. Hus made them, next to the sermon, the central point of the service. The hymns sung together caused a general uplifting of the heart that welded the congregation."⁵

The Council of Constance, before which Hus appeared to plead his cause, broke the pledge of personal safety which had been given him, and condemned him to death. On July 6, 1415 this great Bohemian preacher and reformer, "The most steadfast champion of truth,"⁶ was burned at the stake as a martyr to religious liberty.

The death of Hus kindled a conflagration in Bohemia that raged for years

with consuming fury. The Hussite Wars tell a tragic story of bloodshed and confusion, but the better elements of this religious movement did not take up arms, nor meddle in political commotion, nor give way to fanaticism. They fostered apostolic teaching, discipline, and fellowship, true to the principles and practice of the Bohemian Reformer. Resolved to preserve the spiritual teaching of Hus, and alarmed by the prevailing anarchy in the state, a number of Hus's followers from Bohemia and Moravia gathered round a former monk named Gregory, often called the Patriarch, who had been attracted by the writings of Peter of Chelčic.⁷ Gregory's uncle, Rockycana, archbishop-elect of Prague, persuaded the king to permit this group to settle in the valley of Kunwald within the shadow of the king's palace, "Lititz," in northeast Bohemia. "Primarily," as W. N. Schwarze⁸ notes, "the idea was to form a Christian association rather than withdraw from the Church and elaborate a new ecclesiastical organization." Hence the name Brethren, or Brethren of the Law of Christ, and, subsequently, Unity of the Brethren (*Unitas Fratrum*) was adopted. The earliest statement of this common mind is found in the Statutes of Reichenau, formulated in 1464.

Lititz became the rallying point for religiously awakened persons throughout Bohemia and Moravia and the compulsive force of conditions caused them to establish an independent church. At the Synod of Lhota (1467) they separated from Rome, and elected ministers by lot. Their priest, Michael Bradacius, was raised to the episcopate, and consecrated by a Waldensian bishop.

In spite of sporadic persecution the church grew, many scholars and members of the nobility of Bohemia being attracted by its discipline and emphasis on conduct rather than creed. The

Brethren endeavored nothing less than a return to the principles of the Apostolic Church. Under the influence of Lucas of Prague (1458-1528),⁹ consecrated a bishop in 1500, learning was fostered. It has been estimated that in the early 16th century, the Brethren published five-sixths of the works printed in Bohemia. In 1501 they published the first church hymnal.¹⁰ Towards the end of the century they issued a Bohemian version of the Bible, the first to be translated, not from the Vulgate, but from the original Hebrew and Greek.

In 1609, when religious liberty was proclaimed in Bohemia and Moravia, the *Unitas Fratrum* became a legally acknowledged church, but this period of peace lasted only for a few short years. In 1620 Protestantism was overthrown and the Unity of the Brethren was hard hit by the Counter-Reformation and the Thirty Years War. The Brethren were expelled from Bohemia, 36,000 families left the country, their property was confiscated, their ecclesiastical centers were destroyed and the parishes of the Brethren were gradually absorbed by other churches of the Reformation.

But not totally! John Amos Comenius, the great educator and the illustrious bishop of the Brethren, kept the "hidden seed" of the church in his exile in Poland. Other Brethren went to Hungary and Holland; and a few remained in Bohemia and Moravia, worshiping in secret and longing for the renewal of their ancient church.

About a century later some survivors from the old *Unitas Fratrum* fled into Saxony and were allowed to settle on an estate of a Lutheran nobleman, Count Nicholas Ludwig von Zinzendorf. Other religious refugees joined them and together they founded a new community called Herrnhut. This diverse and often disunited group experienced a "second Pentecost" at a cele-

bration of the Lord's Supper on August 13, 1727, which marks the birth of the Renewed Moravian Church. Moravian hymnody, therefore, stems from two

I. THE HYMNODY OF THE UNITAS FRATRUM

In the ancient *Unitas Fratrum* worship was Bible centered and congregation orientated. The services were extremely simple and consisted of the singing of hymns, a threefold reading of psalms, gospel and epistle, and a sermon. "Free" prayer was linked with the Bible reading and the sermon. "It must not be forgotten," Dr. Schwarze notes, "that unusual difficulty was associated with the use of the Scriptures, for the Bible or any of its parts were available only in manuscript form . . . the Brethren sought to meet the difficulty in part, by committing to memory whole books of the Bible." He continues: "Under the circumstances it was but natural that the singing of hymns should figure largely in the public, as well as in the private devotions of the congregations of the Unity, for these congregations were not priest-congregations but congregations of the people."¹¹

Hymnals in the Czech Language

The *Unitas Fratrum* was the first church to issue a hymn book in the language of the people (1501). It was a modest collection containing 89 hymns. The historian Joseph T. Muller¹² states that 21 of the hymns in this collection were by Konvaldsky, Taborsky, and Lucas, and two from the hymn book of the Taborites. He further states that many of the 89 hymns seem to have been taken from the hymn collections of the 15th century, namely those of the Hussites and the Utraquists. It seems, therefore, that most of the hymns in this first Protestant hymn book were drawn from the treasury of Bohemian hymns composed before 1492. Among the tunes

historic periods: the ancient *Unitas Fratrum*, and the Renewed Moravian Church.

were Gregorian chants and the popular rondels of the day, and some of the hymns were translations of Latin hymns such as "Gloria in Excelsis Deo" and "Te Deum Laudamus."

John Blahoslav in his *History of the Brethren* refers to the hymn book of 1505, stating that "the Brethren for the first time had a large sized Cancional of sacred hymns printed." It seems to have contained some 400 hymns, but no copy of this book is now known to exist. The same historian reports that "in the year 1519 the Brethren published a book of sacred songs and hymns for the use of the pious and faithful people. . . ." And the preface to the hymn book of 1561 states that Lucas of Prague had edited the hymnal of 1519. No copy of this hymn book has survived.

The title of an edition of the Bohemian hymnal in the year 1541 is preserved in a polemical treatise by the Jesuit D. W. Sturm but, again, no copy is known to exist. The title indicates that it was printed by Paul Severin at Prague and edited by John Horn, one of the leaders of the church, and an ardent admirer of Martin Luther.

In 1555 John Czerny, John Blahoslav, and Adam Sturm were commissioned by the synod of the Unity to publish a new hymn book which was to include compositions of John Augusta and other younger Brethren. The printing was finished on June 7, 1561. A copy of this fine folio, containing 744 hymns, including 60 from the hymn book of 1501, is preserved in the Archives of the Moravian Church at Herrnhut, East Germany. Later editions appeared in 1564, 1576, 1581, 1583, 1594, 1598, 1615, and 1659, the

last of which was edited by John Amos Comenius.

Hymnals in the German and Polish Languages

For the German congregations of the Unity a hymnal was first published at Jungbunzlau, Bohemia, in 1531, with the title *Ein New Gesengbuchlen*, edited by Michael Weisse (1488-1539), one of the great figures in the history of the *Unitas Fratrum*. Born at Neisse in Silesia about 1488, he became a Roman priest. He left the Roman Church after reading some of the writings of Luther. He sought refuge with the Brethren at Leitomischl in Bohemia, and became a German minister among the congregations of the Brethren, a powerful preacher, and founder of the congregation of Fulneck in Moravia. In 1522 he and John Horn were sent to Wittenberg to explain the views of the Brethren to Luther. Weisse was a diplomat, poet, translator, and composer, as well as editor of the first hymnal of the Brethren with music in 1531. Of its 155 hymns, no fewer than 137 were composed by Weisse himself, and many of these soon turned up in other German collections, just as Reformation hymns were similarly used by the Brethren.

When the *New Gesengbuchlen* appeared, the bishops of the Unity discovered that Weisse had altered a number of the hymns to include the Zwinglian view of the Lord's Supper. Weisse was directed to revise the objectionable hymns, but died before he could complete the task. Bishop John Horn undertook the revision and in the preface to the hymn book, published in 1540, explains how Weisse succeeded in interpolating his Zwinglian tendencies. But Horn assumed part of the blame and, although he revised the hymns translated from the Bohemian, he allowed original ones to go to the printer without revision. Reprints of the Weisse

hymn book were made a number of times in Germany, and reprints of the Horn revision appeared in 1564, 1576, 1585, and 1590.

One of Weisse's successors at Fulneck was the wise and learned theologian, Peter Herbert (?-1571). In 1566 he produced one of the most important of Moravian hymnals, the *Kirchengeseng*, which contained 343 hymns and added 106 hymns composed by Lutheran authors in an appendix. The preface is addressed to the "Reformed Evangelical Christian Churches of the German nation."

Herbert, a native of Moravia, was ordained a minister of the *Unitas Fratrum* in 1562, and became a member of the Select Council in 1567. He was sent to confer with Calvin and established the long standing connection between the Brethren and the University of Tübingen. He was also one of the deputies sent to Vienna in 1564 to present the revised form of the Brethren's Confession of Faith to the Emperor Maximilian II, and in 1566 to present to the Emperor the new hymn book, the *Kirchengeseng*. This hymn book was reprinted at Nuremberg in 1590, with later editions appearing in 1606, 1639, and 1661, the last cited was also edited by John Amos Comenius.

In 1554 at Ostrorog, the Brethren published their first Polish hymnal, compiled and edited by George Israel. A revised and enlarged edition of this hymnal appeared in 1569.

In all editions of these hymnals, except 1501, the tunes were incorporated with the hymns, though only the melody is given. Concerning the tunes, Bishop Andrew Stephan wrote in a letter to the Elector Frederick the Third of the Palatinate in 1576:

Our fathers have taught us not only to preach the doctrines of religion from the pulpit, but also to frame them in hymns. In this way our songs become homilies . . . Some of



John Amos Comenius

our hymns date back to the time of Hus and the Taborites; others are new, and among us several have been composed by noblemen. Our tunes are, in part, the old Gregorian, which Hus used, and in part borrowed from foreign nations, especially the Germans. Among these latter tunes are popular airs according to which worldly songs are sung. At this, strangers, coming from countries where they have heard them used in this way, take offense. But our hymnologists have purposefully adopted them, in order through those popular notes to draw the people to the truth which saves. We find no fault with intentions which are so good.¹³

Catherine Winkworth,¹⁴ describing the hymns of the Bohemian Brethren, says: "The Christian sacrifice of entire self-surrender to God, the union of the

Church in Christ, reliance on God in trouble, these thoughts, which the circumstances of their own career must have brought very close to their hearts, meet us again and again in their hymns."

Unitas Fratrum Hymns in Current Use

What were these hymns? Let us look at some of them as they are now found in the *Hymnal and Liturgies of the Moravian Church in America*.¹⁵

Commonly referred to as the oldest Moravian hymn known, "To Avert from Men God's Wrath" (283), is attributed to John Hus, and is based on a Latin hymn of ten stanzas found in a manuscript from 1410 in the Prague Museum. It reflects the evangelical faith Hus proclaimed a century before the Reformation and sets forth the doctrine of the vicarious atonement of Christ in beautiful lines.

To avert from men God's wrath,
 Jesus suffered in our stead;
 By an ignominious death
 He a full atonement made;
 And by His most precious blood
 Brought us, sinners, nigh to God.

He who Jesus' mercy knows
 Is from wrath and envy freed;
 Love unto our neighbor shows
 That we are His flock indeed;
 Thus we may in all our ways
 Show forth our Redeemer's praise.

One the Shepherd Who us sought,
 One the flock His blood has bought.

Three of Michael Weisse's own hymns are found in the present hymnal. When he wrote "To us a child is born this night" (92), for the German Bohemian hymnal of 1531, he chose for the tune a 15th century Latin hymn NOBIS EST NATUS HODIE. This tune reappeared with Weisse's hymn in all the Bohemian Brethren hymnals up to 1661 and made its first appearance in an American Moravian hymnal in 1969.

Weisse's noble Easter hymn, "Christ the Lord is risen again," (134) comes to us in the very fine translation of Catherine Winkworth from the *Lyra Germanica*, 2nd Series, 1858. Sydney Moore has said of this hymn that "its naive yet profound quatrains yield pride of place to none of its more pretentious neighbors in our hymnbooks."¹⁶

"O Jesus Christ, our gracious King" (609), is a one stanza offertory hymn, set to O SÜSSER HERRE, JESU CHRIST. Translated by Ewald V. Nolte in 1966, an old hymn and tune of the Bohemian Brethren is thus restored to modern use.

John Horn

Bishop John Horn (? - 1547) became a minister in the *Unitas Fratrum* in 1518 and was consecrated a bishop in 1529. He served as head of the Church for 15 years and edited the Czech hymnal of 1541 and the German language hymnal of 1544. We have two of his hymns in the hymnal today: "Praise God! Praise God with singing" (247), was written sometime prior to 1544 and clearly foresees a time of persecution of the church still to come. Six months after Horn's death in 1547 this fear was realized in the fourth violent persecution of the *Unitas Fratrum*. This bracing hymn was set to Horn's own tune LOB GOTT, which he adapted from a popular melody of about 1480. His use of

It is interesting to note that Luther translated this hymn from the Latin to German in 1524, so its message has been proclaimed far and wide. The English translation is by Christian Ignatius LaTrobe (1789), an English Moravian minister and musician.

Another hymn which comes from the very early days of the *Unitas Fratrum* is "Come let us all with gladness raise." (257), a translation by Michael Weisse from the Czech original. Written in celebration of the Synod of Lhota in 1467, it was written by either Matthew of Kunwald or Gabriel Komarovsky, and was published in 13 stanzas in the first hymnal of 1501. The hymn is set to a tune by Weisse, FREUEN WIR UNS, which first appeared in the hymn book of 1531.

Still another translation by Weisse from the Czech original is the hymn "Join We All with One Accord" (258), which is also attributed to either Matthew of Kunwald or Gabriel Komarovsky. In the Moravian hymnal it is set to the tune GAUDEAMUS PARITER, of Bishop Horn's tunes from the Brethren hymnal of 1544. We quote only the first stanza:

Join we all with one accord;
 Praise we all our common Lord;
 For we all have heard His voice,
 All have made His will our choice.
 Fellows with the saints of old,
 No more strangers in the fold;

Come, Let Us All with Gladness Raise

Matthew of Kunwald (1457) or
Gabriel Komarovsky (1467)
Michael Weisse, tr., 1480-1534 (1531)
Evelyn Renatus Hasse, tr., 1855-1918 (1911)

FREUEN WIR UNS L.M.
Freuen wir uns all in ein
Michael Weisse, 1480-1534 (1531) n.

1. Come, let us all with glad-ness raise A joy-ous
2. For He, in grace and ten-der-ness, Re-gard-ed
3. He gave us faith-ful men to lead And help us
4. Fa-ther in heaven, ful-fill Thy word; Grant us the

song of thanks and praise To Him who rules the heaven-ly host,
us in our dis-tress; Yea, to our aid Him-self He came;
in our time of need; But, Lord, all power is Thine a-lone,
Spir-it of our Lord, That through Thy truth, which can-not fail,

God, Fa-ther, Son and Ho-ly Ghost.
Let all a-dore His ho-ly Name.
And Thou the work must car-ry on.
We may o'er ev-ery ill pre-vail. A-MEN.

5 And in Thy love may we abide,
Estranged from none by wrath or pride;
Among ourselves at unity
And with all else in charity.

6 Thus may our lips Thy praises sound,
Our hearts in steadfast hope abound;
Till Thou our steps shalt thither bring
Where saints and angels hail Thee King.



John Horn

Praise God! Praise God with Singing

Jan Roh (John Horn) ———-1547 (1544)
John Daniel Libbey, tr., 1830-1892 (1871) a.

LOB GOTT 7.6.7.6. D. (151, F)
Lob Gott getrost mit Singen
Popular melody c. 1480
Adapted by John Horn, 1544 a.

1. Praise God! Praise God with sing - ing! Re -
2. O be not thou dis - may - ed, Be -
3. His pur - pose stands un - shak - en— What
4. To Him be - long our prais - es, Who

joyce, thou Chris - tian flock! Fear not though foes are
liev - ing lit - tle band. God, in His might ar -
He hath said He'll do; And, when by all for -
still a - hides our Lord, Be - stow - ing gifts and

bring- ing Their hosts a- gainst thy rock; For though they here as -
 ray - ed, To help thee is at hand. Up - on His palm en -
 sak - en, His Church He will re - new. With pit - y He be -
 gra - ces Ac - cord - ing to His Word. Nor will He e'er for -

sail thee And seek thy ver - y life, Let not thy cour - age
 grav - en Thy name is ev - er found. He knows, Who dwells in
 holds her E'en in her time of woe, Still by His Word up -
 sake us, But will our Guard - ian be And ev - er sta - ble

fail thee; Thy God shall turn the strife.
 heav - en, The ills that thee sur - round.
 holds her And makes her thrive and grow.
 make us In love and u - ni - ty. A - MEN.

it in the hymnal of 1544 was its first appearance as a hymn tune.

From the same hymnal came Horn's Advent hymn, "Once he came in blessing" (64 & 65). The translation, made by Catherine Winkworth in 1863, is set to Michael Weisse's tune, which was associated with the Latin hymn, "*Ave Hierarchia*." A later arrangement of this tune by W. H. Monk is called RAVENSHAW.¹⁷ This was the first time this tune in its early form had been included in an American Moravian hymnal. This hymn is also sung to the tune ADVENT, composed in 1888 by J. Fred Wolle, founder and for many years conductor of the Bach Choir of Bethlehem, Pennsylvania.

John Augusta

John Augusta (1500-1572), the son of a hatter, born in Prague, joined the *Unitas Fratrum* at Jungbunzlau in 1524. By the time he was 32 and ordained he was bold enough to stand up in a synod and state that the church needed to have young leadership, and he volunteered to be one of the leaders. De Schweinitz gives this assessment of the man:

His energy was boundless, his will indomitable . . . endowed with natural gifts of an extraordinary character, he became Bohemia's most distinguished preacher, earned the title of 'the Bohemian Luther,'

stood high among many eminent nobles as a trusted counsellor and friend, corresponded with the leading Reformers of Germany and Switzerland, and labored for the Unity with burning zeal and fiery enthusiasm.¹⁸

But he was imprisoned in 1548 and suffered through torture and pain until released in 1564. From these years of imprisonment came his hymn "O Lord,

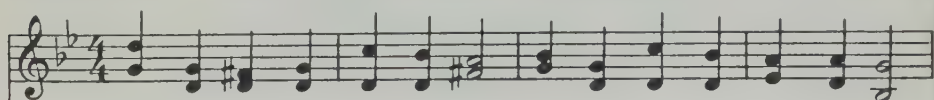
how lovely" (301), a paraphrase of the 84th Psalm. Translated by Ewald V. Nolte (1966), and set to a tune from the Bohemian hymnal of 1541, it now bears the appropriate name AUGUSTA.

The hymnal of 1566 known as the *Kirchengeseng*, of which Peter Herbert was one of the editors, included 90 of Herbert's own hymns, three of which are included in the present hymnal. "Now God be with us" (48), the beau-

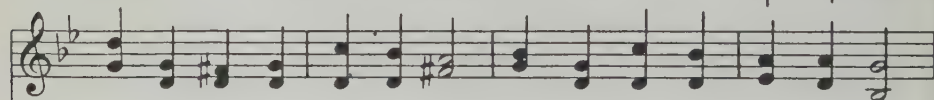
When My Lips Can Frame No Sound

John Amos Comenius, 1592-1670 (1661)
John Norman Libbey, tr. 1866-1943 (1903)

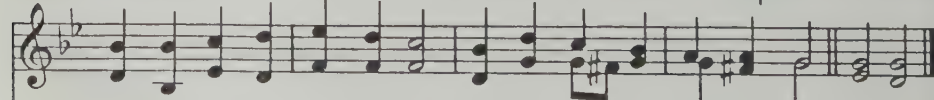
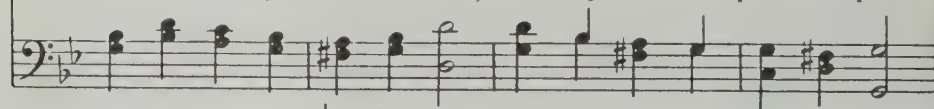
ZEIGE MIR DEIN ANGESICHT 7.7.7.7.7. (581, E)
C. Gregor Choralbuch, 1784



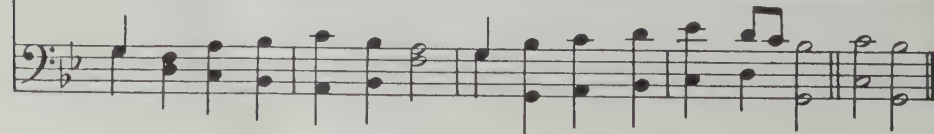
1. When my lips can frame no sound, Sav-iour, be my faith's sureground;
2. Lord, I trust my soul to Thee; Let Thy grace a - bide with me;
3. Faith - ful God, I pray a - gain, Give me pa-tience in my pain;



When my ears no long - er hear, May my spir - it know Thee near;
By the suf - fer - ing Thou hast known, Purge my sin be - fore the throne.
For Christ's sake grant soft re - lease; Let Thy serv - ant pass in peace.



When my eyes no long - er see, May my soul still rest in Thee!
Let my con - science deep with - in Feel that I am cleansed from sin.
Then with all Thy saints a - bove Let me praise Thy bound - less love. A - MEN.



tiful evening hymn, has been described by Nelle, Germany's ablest modern hymnologist, as one of "the most fervent and personal of all evening hymns, original from the first word to the last."¹⁹ Translated by Catherine Winkworth for her *Chorale Book for England* (1863), and again in her *Christian Singers of Germany* (1869), this hymn is set to the tune INTEGER VITAE by Frederick F. Flemming (1810).

Now God be with us, for the night is
closing,
The light and darkness are of His
disposing;
And 'neath His shadow here to rest we
yield us,
For He will shield us.

The two other hymns by Herbert are "The Word of God, which ne'er shall cease" (234), set to the tune, HUS which existed in printed form as early as 1628; and "O exalt and praise the Lord" (564), which has been translated by Frederick William Foster (1789), editor of the English Moravian hymn books of 1808 and 1826. Perhaps it is not too much to say of Herbert, with Robert Guy McCutchan:

His contribution of ninety hymns to the 1566 enlarged and revised German edition of the Brethren's hymnbook, and the inclusion of one hundred and four in the 1639 edition, sixty-eight years after his death, set him out as one of the great religious poets of the sixteenth century.²⁰

The last hymnal of the *Unitas Fratrum*, published in Amsterdam, Holland, in 1661, was edited by John Amos Comenius. From that hymnal comes his hymn, "When my lips can frame no sound" (557).

Milos Strupl, in his article on "The Confessional Theology of the *Unitas Fratrum*," concludes with these words:

What makes the *Unitas Fratrum* dear to every one who has studied its history and theology is its truly ecumenical outlook. Never did the Brethren presume to refer to themselves as 'the church.' With a true humility they realized that their communion, even when it was at its best, was merely a ministrative reality, engaged in the performance of a kerygmatic ministry as a koinonia of God's elect. . . . For the *Unitas Fratrum* was a communion which gladly gave up its own existence for the sake of the Church Universal and the glory of its heavenly Lord.²¹

(To be continued in the October issue)

Footnotes

¹William George Addison, *The Renewed Church of the United Brethren, 1722-1930*. (London, 1932), p. 38.

²Joseph T. Muller, "Bohemian Brethren's Hymnody," *A Dictionary of Hymnology*, ed. by John Julian. (London, 1892), p. 153.

³Williston Walker, *A History of the Christian Church*, 2^d ed. (New York, 1970), p. 270.

⁴Edmund DeSchweinitz, *History of the Unitas Fratrum*, 2^d ed. (Bethlehem, Pa., 1901), pp. 18-26.

⁵Paul Roubiczek and Joseph Kalmer, *Warrior of God, the Life and Death of John Hus*. (London, 1947), p. 124.

⁶Matthew Spinka, *John Hus' Concept of the Church*. (Princeton, 1966), p. 382.

⁷Matthew Spinka, "Peter Chelcicky, the Spiritual Father of the *Unitas Fratrum*," *Church History*, v. 12 (1943), pp. 271-291.

⁸W. N. Schwarze, "Early Hymnals of the Bohemian Brethren," *Proceedings of the Conference of Spiritual Descendants of John Hus*. (Green Bay, Wis., 1939), p. 46.

⁹For the doctrinal development of the *Unitas Fratrum* and the influence of Lucas of Prague see Milos Strupl, "Confessional Theology of the *Unitas Fratrum*," *Church History*, v. 33, (September 1964), pp. 279-293.

¹⁰Some doubt has been expressed recently that the 1501 Czech hymnal was a work of the Brethren. See Jan Kouba, "Der älteste Gesangbuchdruck von 1501 aus Böhmen," *Jahrbuch für Liturgik und Hymnologie*, v. 13 (1968), p. 78-112.

¹¹Schwarze, p. 47. For the worship of the Moravian Church see the article "Moravian Worship" by J. H. Foy, in *A Dictionary of Liturgy and Worship*, edited by J. G. Davies. (New York, 1972), pp. 276-277. Also A. Elliott Peaston, *The Prayer Book Tradition in the Free Churches* (London, 1964), pp. 91-106.

(Continued on page 195)

THE ANGLICAN COMMUNION HYMN

A Series of Four Articles

by

Nicholas Temperley

3. The First Communion Hymn



of the English Parish Church, is scheduled for publication this year by Cambridge University Press.

Nicholas Temperley, born and educated in England, holds a Ph.D. in musicology from King's College, Cambridge. He is a professor of musicology at the University of Illinois at Urbana-Champaign, having taught there since 1967. He is the current Editor-in-Chief of the *Journal of the American Musicological Society*. His two-volume history, *The Mu-*

The first communion hymn in the English language, entitled "A Thanksgiving After the Receiving of the Lord's Supper," won a permanent place in *The Whole Book of Psalms* (also known as "Sternhold and Hopkins") which, for more than a century after its publication in 1562, was almost the only book used for congregational singing in England. In addition to metrical versions of all 150 psalms and nine alternate versions, this book in its complete form (1569) contained 21 additional texts, some scriptural, some liturgical, and some original. Of the nine original hymns, the Communion Hymn was the one which the great hymnologist John Julian regarded as "historically of the most importance."¹

This hymn, as I showed in my last article, was frequently sung during or after the administration of the sacrament in English parish churches. It is a remarkable poem of 124 lines. It is not a paraphrase of the Gloria in Excelsis or any other known text, but evokes unusual symbolism and imagery which I will discuss later in this article. The first task is to establish its origin and authorship.

The development of *The Whole Book of Psalms* took place in three main stages:

(A) *Edwardian editions*. Thomas Sternhold's psalm versions were published in a collected edition after his death with the addition of seven

versions by John Hopkins.² This was several times reprinted, the last time in 1554.

(B) *Geneva editions*. During the reign of Mary Tudor (1553–8) some of the Protestant exiles formed a Calvinist church at Geneva which published a service book in 1556. Attached to this was a metrical psalm collection,³ using the Edwardian edition as a nucleus, but the versions were revised—probably by William Whittingham, who added some more psalm versions of his own. This was the first edition to contain tunes. It was further enlarged in 1558, and, after the accession of Elizabeth I, in later Geneva editions produced by those who had remained abroad: these led eventually to the Scottish psalm book of 1564.

(C) *Elizabethan editions*. Beginning in 1559 a series of editions appeared in London, mostly printed by John Day, culminating in *The Whole Book of Psalms*,⁴ which built on the Geneva editions and added new versions by Hopkins, Thomas Norton, and others, including a number of hymns. It was reprinted hundreds of times over a period of three centuries, and from about 1650 was known as the Old Version.

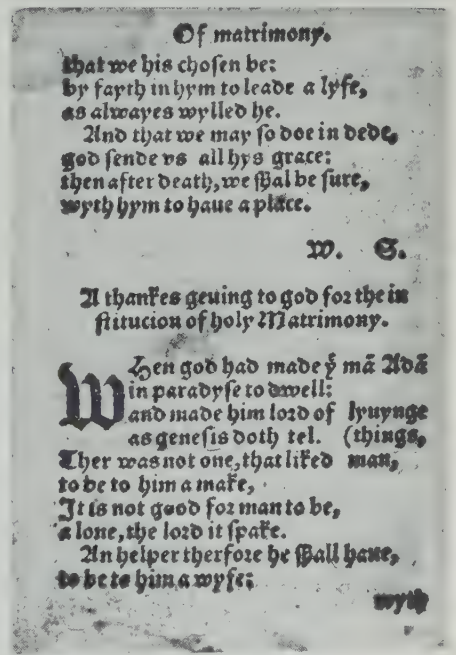
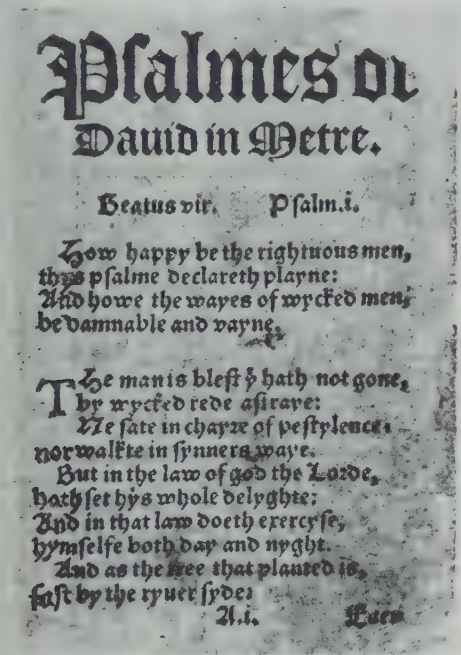
The complex relationships among these various editions have been studied by a number of scholars,⁵ though a defin-

itive work on the subject has yet to be written.

The Communion Hymn makes no appearance in the Edwardian and Geneva editions, which exclude all but scriptural texts. Like the other hymns of liturgical origin or of new composition, it has hitherto been found only in the Elizabethan editions, where it can be traced back no further than 1561. (The 1560 edition, which probably did contain it, survives only in a copy with the relevant pages missing; the 1559 edition, known to have been printed by Day but suppressed by authority, has not survived at all.⁶) In all Elizabethan editions that contain it, the hymn is printed anonymously.

But an edition has recently surfaced at the Houghton Library, Harvard University, which does not belong in any of the three categories listed

above. It is a very small book, incomplete and without imprint or date, printed in a continental Gothic typeface associated with the Puritan printer Thomas Singleton (see Fig. 1). It has been concluded on bibliographical grounds that this book was probably printed at Wesel, a small German city near the Dutch border, in 1556.⁷ A colony of about a hundred English exiles was established at Wesel in 1555, but was dispersed in 1557 when the magistrates of the town asked the colonists to leave; they moved, under their pastor Thomas Lever, to Aarau in Switzerland.⁸ The contents of the book are consistent with its use by this colony, and possibly by other moderate Protestant groups that wished to continue their worship in the form laid down by the Edwardian Book of Common Prayer. These, who would later form the



Figs. 1 and 2
Psalmes of David (Wesel?, 1556?, STC 2426.8), actual size
 Fol. Al^r: the title page, with the beginning of Psalm 1
 Fol. L5^v, showing the end of the Communion Hymn with the signature W.S.
 (By permission of the Houghton Library, Harvard University)

nucleus of the Anglican church, had split off from the "Puritan" party in a well-recorded series of disputes at Frankfurt;⁹ the Puritan group, led by Whittingham and John Knox, made its headquarters at Geneva, where the service book and the Geneva Bible were produced.

The Wesel psalm book is the earliest source for several of the hymns that later appeared in Elizabethan editions, among them the Communion Hymn, which appears over the signature "W.S." (Fig. 2 shows the end of the hymn with the signature). The same letters are appended to two metrical versions of the Ten Commandments and three other original hymns. Among the latter is *A Prayer to God for his Afflicted Church in England* which gives us a vivid picture of the plight of sincere Protestants in those times of cruel persecution:

O God, that are the ready help
Of those that call on thee,
Save and defend thy little flock
That now in danger be. . . .

Those, who thou hast in prison laid
For breaking of thy law,
Deliver them, and give them grace
To live in better awe.

O God, do not take them away:
Their likes to us are scant;
We have such need of learned men,
Their lives we may not want.

And if thou wilt that they shall die,
To plague us for our sin,
Yet let them not deny thy truth,
But still abide therein. . . .

And those that fly, O Lord above,
Thine arm be their defence:
And make their journeys prosper well,
That for thee are gone hence.

Let not the sea molest their gait,
Nor wind their voyage stay;
And send them friends in foreign lands
To further them alway.

And those that be at liberty,
And still do here remain,

Give them thy grace stedfast to be
And feel no earthly pain. . . .

The word "here" in the last-quoted stanza suggests that the poem was written by someone still in England, but it has been found in no book printed in England. Oddly enough the first stanza turns up as a metrical conclusion to be added to the psalms in the Scottish psalm book of 1595.¹⁰

The obvious question, then, is: Who was the mysterious W.S.? Christina Garrett, in her book *The Marian Exiles*, mentions a certain William Samuel (d. 1569), who had served the Duke of Somerset (Protector, i.e., effective ruler, of England during the latter part of Edward VI's reign) and who became a resident of Geneva on 7 January 1557, and joined Knox's congregation there on 8 May.¹¹ In 1558, we learn, he described himself as a minister of Christ's Church. Evidently he was a leader of the Puritan party. What happened to him after that is not known. But a reference to the *Dictionary of National Biography* reveals that he was a considerable poet or versifier. Indeed he planned no less a project than a metrical version of the entire Bible, and did actually complete the Old Testament, explaining in the preface to the Pentateuch:

My mind is that I would have my country people able in a small sum to sing the whole contents of the bible, and whereas in times past the musicians or minstrels, were wont to sing feigned miracles, saints' lives, and Robin Hood, instead thereof to sing undoubted truths, canonical scriptures, and God's doings.¹²

One of Samuel's works listed in the DNB is called "*Preces pro afflictis ecclesia Anglicana*," which sounds very much like the verse quoted above. And, indeed, a publication of 1566 by Robert Crowley (1518-88), another Puritan poet and exile, actually quotes

from the poem and attributes it to Samuel: "by the titling, you see it was printed beyond the seas, in Queen Mary's time, for that it is entitled *A prayer to God for his afflicted Church in England*, and as it there appeareth manifest, it is the work of W. Samuel, which is a man unto me of very small acquaintance: but a preacher he is."¹³ Crowley is trying to defend Samuel from a charge of belief in the Calvinist doctrine of predestination; but in so doing he has established the identity of W.S. and hence shown us positively that William Samuel was the author of our Communion Hymn.

William Samuel's Communion Hymn (printed in full on pp. 182-5 below) owes its great length, no doubt, to its function, that of concentrating the minds of communicants on the meaning of the sacrament while it is being administered to a possibly large congregation. It owes its meter and *abcb* rhyme scheme, both derived from Sternhold, to the fact that metrical psalms and hymns in these early days were probably sung to a common body of tunes, at first ballad tunes like "Chevy Chase," later other tunes on the same model. As poetry it aims no higher than the Sternhold and Hopkins psalms, which have been called "doggerel": its purpose is not high art, but the driving home of theological beliefs in language that ordinary people could understand. At times it is barely grammatical. Nevertheless it contains some unusual imaginative touches.

Like the other English hymns of the period, it emphasizes the Reformed doctrine of justification by faith alone, and the vanity of trusting in anything other than Christ for salvation (lines 11-12, 57-60). It stresses the nature of communion as a mere sign and memorial (65-8), not as a re-enacted miracle, and it focuses on the Crucifixion rather than the Last Supper as the event to be recalled in the communion

service. We find none of the expression of joy at the receiving of the sacrament that one would find in a Wesleyan communion hymn: the only strong emotion conveyed is that of man's unworthiness and sense of sin. In this way the hymn brought home the great change in the meaning of the sacrament that the reformers desired. It was no longer the performance of a mystical ceremony which in itself carried the means of grace: it was a reminder of man's total dependence on the atonement for his hopes of salvation.

The self-abasement of the first 20 lines is developed in the next passage (21-48) in which the rest of creation is passed in review, and compared favorably with man: even the ox and mule serve Christ better than we do. Human worthlessness is finally summed up in lines 49-56. At this point, close to despair, Samuel shows how Christ provided the only way out (57-64). This eight-line stanza, centrally placed, gives the essence of the hymn's message. What follows is a careful explanation of the Calvinist view of how the sacrament of communion is related to Christ's sacrifice (65-72). But this dry theology is brought to life in the next 40 lines, which give a series of colorful images and similes derived from the making of bread (73-92) and of wine (93-104). These passages are gruesome, and are in accord with the morbid emphasis on physical suffering found in much North European art at this time. A final pair of similes links the making of bread and wine out of corn and grapes to the unity of Christ's Church (105-16). The hymn ends with a clear reference to the doctrine of predestination, and the customary exhortation to be virtuous—not for the purpose of attaining salvation but to demonstrate that we are predestined to achieve it. Samuel's ideas may or may not be original, but they are certainly far bolder than anything else in the

English hymns of the period.

Samuel's Communion Hymn was not provided with a tune of its own in the Elizabethan psalm book, but was marked to be sung to the tune of Psalm 137. This is, as it happens, one of the grandest of the early English psalm tunes: it is so impressive that Robert Bridges, who had a very low opinion of these tunes in general, was inclined to suppose that it must have been composed by Louis Bourgeois at Whittingham's request!¹⁴ The tune has been revived in various modern hymn books as OLD 137TH, but in both *Hymns Ancient and Modern* and *The English Hymnal*, from one or other of which most later collections derived the tune, it was given in forms that detract from the individual character of the original. The original version of the tune has some rhythmic surprises, but when the difficulties have been mastered it will be found both moving and memorable. It can well be sung, as the first reformers must have sung it,

in an unaccompanied unison. Of several 16th-century harmonizations, I have provided one that has the tune in the top voice; this setting by William Parsons (page 186 below) is plain, somewhat austere, yet serviceable. It retains the sense of triple time in the fifth and seventh phrases that is one of the most attractive features of the tune.

William Daman in 1579 provided a new tune for this hymn, but it is of little distinction.¹⁵ Thomas East¹⁶ set it to the four-line tune OXFORD, one of the most popular at the time, while Ravenscroft¹⁷ allotted it to MARTYRS. That the hymn was still in use at least in the earlier 17th century is strongly suggested by Wither's remarks, quoted before,¹⁸ but there is no knowing whether it was still sung to the tune of Psalm 137. Playford in 1677 replaced it with another hymn, to be described later; and thereafter it is found only in retrospective collections such as those directly based on Ravenscroft.¹⁹

A Thanksgiving After the Lord's Supper, in Meter

By WILLIAM SAMUEL

<i>The Lord be thankèd for his gifts</i>	
<i>And mercy evermore</i>	
<i>That he doth show unto his saints:</i>	
<i>To him be laud therefore.</i>	
<i>Our tongues cannot so praise the Lord</i>	5
<i>As he doth right deserve;</i>	
<i>Our hearts cannot of him so think</i>	
<i>As he doth us preserve.</i>	
<i>His benefits they be so great</i>	
<i>To us that be but sin,</i>	10
<i>That at our hands for recompense</i>	
<i>There is no hope to win.</i>	
<i>O sinful flesh, that thou shouldst have</i>	
<i>Such mercies of the Lord:</i>	
<i>Thou dost deserve more worthily</i>	15
<i>Of him to be abhorred.</i>	

Nought else but sin and wretchedness
 Doth rest within our hearts,
 And stubbornly against the Lord
 We daily play our parts. 20
 The sun above in firmament
 That is to us a light
 Doth show itself more clean and pure
 Than we be in his sight.

The heavens above, and all therein, 25
 More holy are than we:
 They serve the Lord in their estate,
 Each one in his degree.
 They do not strive for mastership,
 Nor slack their office set, 30
 But fear the Lord and do his will;
 Hate is to them no let.

Also the earth and all therein
 Of God it is in awe: 35
 It doth observe the former's will
 By skillful nature's law.
 The sea, and all that therein is,
 Doth bend, when God doth beck:
 The spirits beneath do tremble all
 And fear his wrathful check. 40

But we, alas, for whom all these
 Were made, them for to rule,
 Do not so know or love the Lord
 As doth the ox or mule.
 A law he gave for us to know 45
 What was his holy will:
 He would us good, but we will not
 Avoid the thing is ill.

Not one of us, that seeketh out
 The Lord of Life to please, 50
 Nor do the thing, that might us join
 Our Christ and quiet ease.
 Thus we are all his enemies,
 We can it not deny:
 And he again, of his goodwill, 55
 Would not that we should die.

Therefore when remedy was none,
 To bring us unto life,
 The Son of God, our flesh he took,
 To end our mortal strife. 60
 And all the law of God our Lord
 He did it full obey,
 And for our sins upon the cross
 His blood our debts did pay.

And that we should not yet forget 65
 What good he to us wrought,
 A sign he left, our eyes to tell
 That he our bodies bought.

<i>In bread and wine, here visible Unto thine eyes and taste, His mercies great thou mayst record, If that his spirit thou hast.</i>	70
<i>As once the corn did live and grow And was cut down with scythe, And threshèd out with many stripes, Out from his husk to drive; And as the mill with violence Did tear it out so small, And made it like to earthly dust, Not sparing it at all:</i>	75 80
<i>And as the oven, with fire hot, Did close it up in heat, And all this done that I have said, That it should be our meat: So was the Lord, in his rich age, Cut down by cruel death: His soul he gave in torments great, And yielded up his breath.</i>	85
<i>Because that he to us might be An everlasting bread, With much reproach and trouble great On earth his life he led. And as the grapes in pleasant time Are pressèd every sore, And pluckèd down when they be ripe, Nor let to grow no more,</i>	90 95
<i>Because the juice that in them is As comfortable drink We might receive, and joyful be, When sorrows make us shrink: So Christ's blood out-pressed was, With nails and eke with spear, The juice whereof doth save all those That rightly do him fear.</i>	100
<i>And as the corns by unity Into one loaf is knit, So is the Lord and his whole Church, Though he in heaven sit. As many grapes make but one wine, So should we be but one, In faith and love, in Christ above, And unto Christ alone,</i>	105 110
<i>Leading a life without all strife, In quiet, rest and peace, From envy and from malice both, Our hearts and tongues to cease. Which if we do, then shall we show That we his chosen be, By faith in him to lead a life As always willed he:</i>	115 120

And that we may so do indeed,
 God send us all his grace;
 Then after death, we shall be sure
 With him to have a place.

Glossary of archaic words and meanings

- 6 *right*: duly
 35 *former*: creator
 38 *beck*: signal
 75 *stripes*: blows
 76 *his*: its
 101 *eke*: also

The text above follows the earliest source,
Psalmes of David [Wesel?, 1556?], STC

2426.8, with modernized spelling and punctuation. Two other early sources were compared: *Psalmes of David* (London: John Day, 1560/1), STC 2429, and *The Whole Booke of Psalmes* (London: John Day, 1562), STC 2430. The following variant readings were found:

- 60 *end*] *mend* (2430)
 85 *rich*] *ripe* (2430)

Footnotes

¹John Julian, *A Dictionary of Hymnology*, 2nd edn. (London, 1907; facs. repr. 1957), p. 1541.

²*Al such psalmes of David as Thomas Sternoelde . . . did in his lyfe tyme drawe into English metre* (London, 1549): STC 2420. ("STC" numbers refer to the revised Short Title Catalogue now in progress.)

³*The Forme of Prayers and Ministracion of the Sacraments, &c. Used in the Englishe Congregation at Geneva* (Geneva, 1556): STC 16561. [Part 2:] *One and Fiftie Psalmes of David in Englishe Metre, whereof .37. were made by Thomas Sterneholde*. See Maurice Frost, *English & Scottish Psalm & Hymn Tunes c. 1543-1677* (London, 1953), p. 3.

⁴*The Whole Booke of Psalmes, Collected into Englysh Metre by T. Starnhold I. Hopkins & Others* (London, 1562): STC 2430. See Frost, pp. 13-15.

⁵Neil Livingston, *The Scottish Psalter of 1635* (Glasgow, 1864); Julian, pp. 857-66, 1538-41; Frost, pp. 3-18; [Walter H. Frere &] Maurice Frost, eds. *Historical Companion to Hymns Ancient & Modern* (London, 1962), pp. 31-45.

⁶Edward Arber, ed., *A Transcript of the Registers of the Company of Stationers of London: 1554-1640 A.D.* (5 vol. Birmingham, 1894), I, p. 124.

⁷I am indebted to Miss Katharine F. Pantzer for drawing attention to the existence of this book, which she is numbering 2426.8 in her revision of the *Short Title Catalogue*; and for telling me her conclusions about its provenance and date.

⁸Christina H. Garrett, *The Marian Exiles: A Study in the Origins of Elizabethan Puritanism* (Cambridge, 1938; repr. 1966), pp. 47, 50-3.

⁹Edward Arber, ed., *A Brief Discourse of the Troubles at Frankfort 1554-1558 A.D. Attributed to William Whittingham, Dean of Durham*. London, 1907.

¹⁰Livingston, Appendix, p. vi.

¹¹Garrett, pp. 281-2.

¹²William Samuel, *The Abridgement of Goddes Statutes in Myter* (London, 1551): STC 21690, fol. A2^r.

¹³Robert Crowley, *An Apologie, or Defence, of Those Englishe Writers & Preachers which Cerberus the Three Headed Dog of Hell, Chargeth with False Doctrine, Under the Name of Predestination*. London, 1566: STC 6077. (In the quoted passage Crowley was himself quoting the anonymous "Cerberus.")

¹⁴Robert Bridges, "A Practical Discourse on Some Principles of Hymn-Singing," *Journal of Theological Studies*, I (1899-1900), pp. 40-63 (p. 56).

¹⁵Frost, tune no. 191.

¹⁶*The Whole Booke of Psalmes: With their Wonted Tunes . . . Composed into Foure Parties* (London: Thomas Est, 1592): STC 2482.

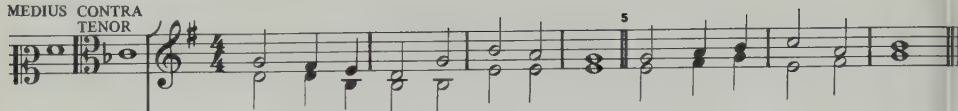
¹⁷Thomas Ravenscroft, ed., *The Whole Booke of Psalmes . . . Composed into 4. Parties* (London, 1621): STC 2575.

¹⁸*The Hymn*, vol. XXX, no. 2 (April 1979), p. 95.

¹⁹For example, T[homas] M[atthew], *The Whole Booke of Psalmes, As They are Now Sung in the Churches* (London, 1688); Ravenscroft, rev. William Turner, *The Whole Book of Psalm-Tunes* (London, 1728).

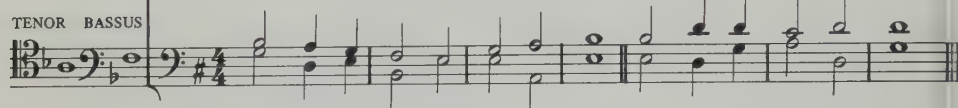
Version by William Parsons, 1563

MEDIUS CONTRA
TENOR

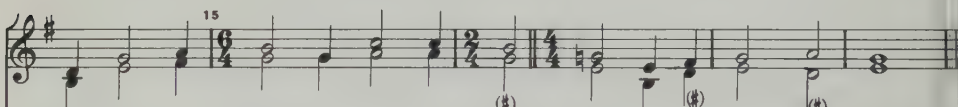
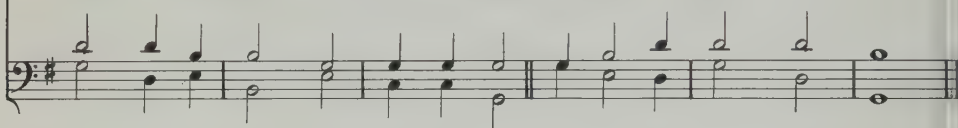


The Lord be than- ked for his gifts And mer- cy ev - er - more

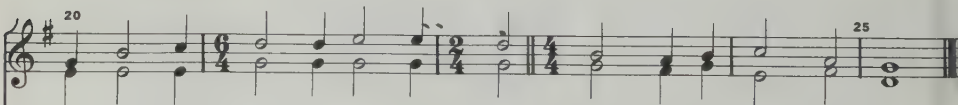
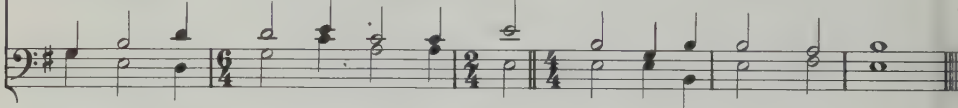
TENOR BASSUS



That he doth show un - to his saints: To him be laud there - fore.



Our tongues can - not so praise the Lord As he doth right de - serve;



Our hearts can - not of him so think As he doth us pre - serve.



The music of this version is a setting by William Parsons in *The Whole Psalmes in Foure Partes* (London: John Day, 1563: STC 2431). Note values have been halved and the music transposed up a tone. Time signatures, barlines, and acci-

dentials are editorial. In the original, all phrases except the last end with a half note and half rest, and the rhythm of m. 20 is a half and two quarters. (These changes have been made on the basis of other early sources of the tune.)

The Dallas - Fort Worth Convocation

227 people from all parts of the U.S. and from Canada came together for this year's National Convocation of the HSA, April 22-24. In contrast to the two earlier convocations at Chicago and Winston-Salem, this was a meeting divided between two cities: The Sunday and Monday meetings were at Dallas, and the Tuesday meetings were at Fort Worth. This was also the furthest west the Hymn Society has held a national meeting, its first such meeting west of the Mississippi River.

If a single word were selected to characterize this year's Convocation program, it would likely be *variety*. The fascinating diversity that constitutes congregational song in America was well illustrated by this year's program.

The opening Festival Service, held at Highland Park United Methodist Church and led by several UMC choirs (directors: Jody Lindh, Charles Merritt, and Richard Fleming; organist: Philip Baker), was built around the early Christian "Te Deum." Roger Deschner of the Perkins School of Theology conducted the service, and Jane Marshall, well known composer, delivered an inspiring homily. In addition to hymns from the UMC *Book of Hymns*, the congregation sang Peter Cutts's setting of John Tauler's "As the bridegroom to his chosen."

"The Sounds of Black Gospel," featuring the Mountain View College Singers under the direction of Jean W. Brown, permeated the Perkins Chapel after the Festival Service. The rhythmic and frequently improvised black gospel music elicited handclapping and foot-patting from a number of less inhibited Hymn Society members.

The Monday morning program began with worship under the direction of organist Roberts Bitgood, followed by the premier congregational singing of three new hymns commissioned by the Hymn Society: "Lord, as you taught us once to pray" (ANNIE LYTHER) by Jaroslav J. Vajda and Lloyd Pfautsch, "A Hymn for Confirmation" (HAWLEY) by Fred Kaan and Alice Parker, and "O Lord of love and power" (SMITH) by Herbert Brokering and Wilbur Held. The remainder of this morning program consisted of three addresses on diverse hymnic topics, each illustrated by hymn singing: "The Wesleyan Hymnody as Reflected in the John Wesley Journals" by Richard Heitzenrater, "The Use of Contemporary 'Pop Style' Hispanic Hymns in Worship" by Roger Deschner assisted by Esther Nichols, and "An Introduction, Discussion, and Singing of Selected Hymns from the *New Lutheran Book of Worship*" by John W. Becker.

After lunch in the Great Hall of Highland Park Church the afternoon session began with an address by C. Bernard Ruffin (author of *Fanny Crosby*, United Church Press, 1976), "Fanny Crosby—A Great American Writer," followed by singing some of her hymns. Likewise accompanied by appropriate hymns was James R. Sydnor's address, "Hymns of the Social Gospel, Including Such Concerns as Ecology, Non-Sexist Language and Elimination of Hunger and Poverty." The remainder of the afternoon program consisted of nine 45-minute special interest conferences, each repeated so participants could choose two of them:

1. Writing of Hymns—Gracia Grindal
2. Composing hymn Tunes—Austin C. Lovelace
3. Contemporary Catholic Hymnody—Sister Theophane Hytrek
4. Recent Developments in Spanish Hymnody—Ed Nelson
5. College Teachers of Hymnology—Scotty Gray
6. Organ Accompaniment for Hymn Singing and Service Playing—Wilbur Held (substituting for Robert MacDonald)
7. African Hymnody—Mary Oyer
8. Writing and Singing Hymns for Mentally Retarded Persons—Joe Pinson
9. Trends in Contemporary Hymnody—Carlton R. Young

Perhaps the most unique of these conferences was that of Joe Pinson of the Texas School at Denton, who brought his choir of mentally retarded persons to demonstrate the singing of hymns he especially wrote or adapted for their use.

Following a Texas style barbecue served outdoors on the Green of Southern Methodist University, there was a more informal evening program. A Sacred Harp Sing in the SMU Grand Ballroom was led by Hugh McGraw, the leader of the Sacred Harp singing movement. The evening was concluded with an Evensong (Night Prayer) with musical settings prepared by Sister Mary McLarry, who led the service with the assistance of Sister Theophane Tytrek at the organ.

On Tuesday morning busses took the Convocation participants to Fort Worth to the campus of Southwestern Baptist Theological Seminary. The Seminary's Morning Chapel focused on the ministry of the Hymn Society and included the singing of the three new hymns sung the day before. The morning program was concluded with

an address by William Lock, "The 200th Anniversary of *The Olney Hymns*," illustrated by color slides and congregational singing.

A luncheon was served in the Seminary's Student Union Building during which participants were serenaded by the Men's Chorus of the Seminary directed by James C. McKinney, Dean of the School of Church Music. The afternoon session included an unusual treat, an introduction to Gelineau Psalmody by Father Joseph Gelineau (whose French was interpreted by Annette L. Doster, wife of a Southern Baptist minister). This was Father Gelineau's first visit to the USA and the audience was captivated by his charming and inspiring presentation.

The Annual Meeting of the Hymn Society was characterized by much enthusiasm. President William J. Reynolds recognized and expressed appreciation for two senior members who were present: J. Vincent Higginson, former Editor of *The Hymn* and President Emeritus of the Society; and Ralph Mortensen, who for many years was Treasurer of the Society. Reports were presented from the President, William J. Reynolds; the Vice President, Thad Roberts, Jr.; the Treasurer, William Lambacher, the Director of the Dictionary of American Hymnology Project, Leonard Ellinwood; the Chairman of the Promotion Committee, James A. Rogers; the Chairman of the Research Committee, Mary Oyer; the Editor of *The Hymn*, Harry Eskew; and the Executive Director, W. Thomas Smith. Some highlights of these reports, as summarized by HSA Secretary Anastasia Van Burkalow, include the following:

The president expressed appreciation to all who had participated in the work of the Society during the year and especially to those who helped prepare for this Convocation; noted that the 1980 meeting will be held in Princeton,

New Jersey; and outlined his plan for an October convocation on congregational singing, to which 150 major denominations have been invited to send representative leaders.

The Treasurer noted that for the second year the Society has had a deficit, amounting in 1978 to about \$13,500. This was covered by sale of stocks and by a bank loan. Current assets of the Society total about \$235,000.

Dr. Ellinwood reported that the Dictionary of American Hymnology could now be completed in about three years if adequate funding can be obtained. An active search is now under way to find foundation grants that will provide the necessary \$250,000. About 34 people have contributed voluntary work to the project, totaling more than 60,000 hours, the greater part of this having been done by Dr. Ellinwood and by Mrs. Elizabeth Lockwood.

The Promotion Committee, originally composed of 12 members plus the Chairman, has been whittled down to five plus the Chairman, with a good representation of various denominations and geographical regions. This reduced number can carry on the work effectively because of a revision of the duties of the Committee.

The Research Committee has readied two new publications: Austin C. Lovelace's paper on *Hymn Festivals* (Mailed to members) and *Three Hymns for 1979*, commissioned in memory of Annie Lytle Miller and presented and sung for the first time at this Convocation.

The Hymn continues to receive an abundance of good articles. Dr. Eskew asked members to report to him on how the publication can be most helpful to them, as regards such matters as areas of hymnody covered, relative emphasis on scholarly research versus practical matters and human interest stories.

Action was taken with unanimous approval during the Annual Meeting

on four matters:

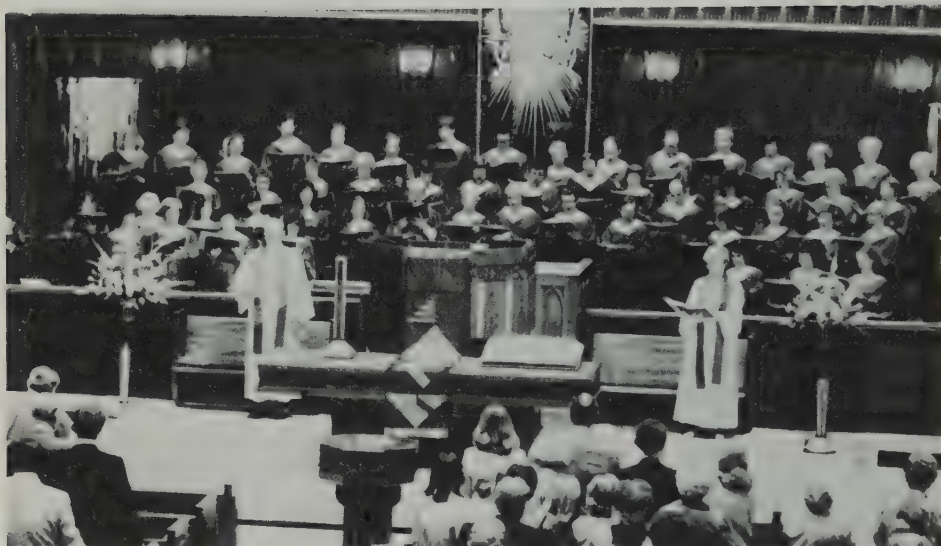
1. An official expression of love, appreciation, and admiration to Dr. Leonard Ellinwood and Mrs. Elizabeth Lockwood for the devoted work they have given to the Dictionary of American Hymnology Project.
2. Amendments to the Constitution and By-Laws, as submitted to the membership by mail.
3. Two amendments to the Society's Act of Incorporation, as read by Dr. Reynolds. These are necessary to meet the Internal Revenue Code of the United States of America for not-for-profit corporations.
4. Direction to the Executive Committee to develop and implement immediately a plan for a capital funds drive among the members and friends of the Society.

The Annual Meeting was followed by a tour of the Seminary's Music Library led by Music Librarian Philip Sims. This tour included a hymnological exhibit of rare materials, such as several editions of Sternhold and Hopkins psalters from the Maurice Frost Collection.

The Convocation's closing session was held at Travis Avenue Baptist Church. Following dinner in the church Dining Hall participants met in the Sanctuary for a Hymn Festival. The Festival was led by William J. Reynolds; the Sanctuary Choir of Travis Avenue Church, Bill Pearson, Director; Al Travis, guest Organist; and the Brass Ensemble of the North Texas State University, Leon Brown, Director. The Festival included a variety of hymns from the 17th century to the present.

Much of the credit for this program goes to Vice President Thad Roberts, Jr. Participants were also indebted to
(Continued on page 195)

Convocation Scenes



Opening Hymn Festival at Highland Park United Methodist Church.
On the platform: Roger Deschner and Jane Marshall.



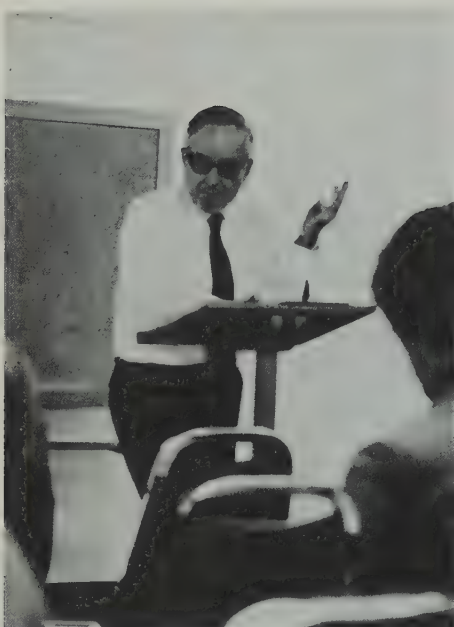
Evensong in Perkins Chapel. Student choir led by Sister Mary McLarry with Sister Theophane Hytrek at the organ.



Sacred Harp Sing led by Hugh McGraw.



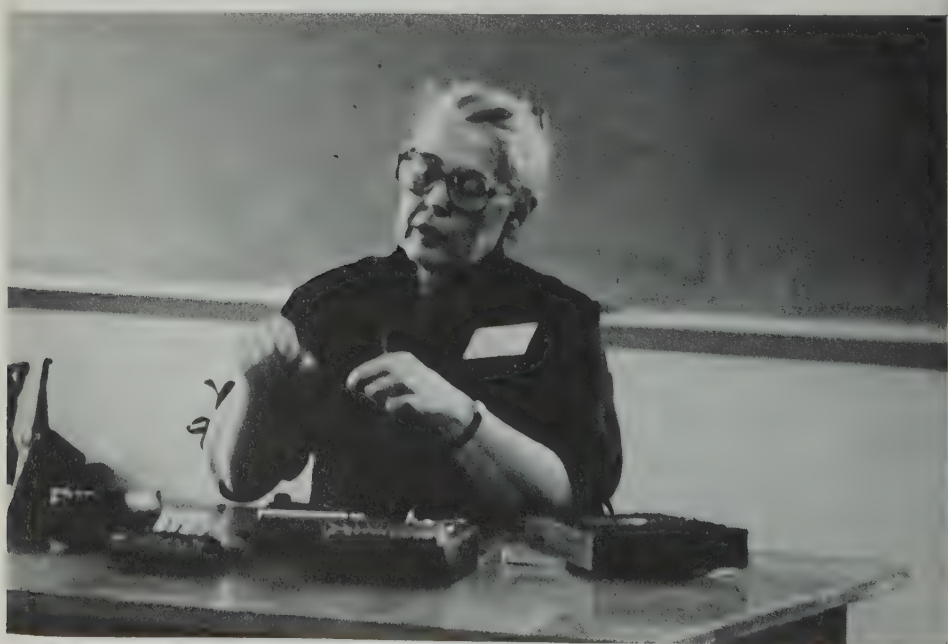
Mountain View College Gospel Singers, Jean W. Brown, Director.



Austin Lovelace leads a conference on Composing Hymn Tunes.



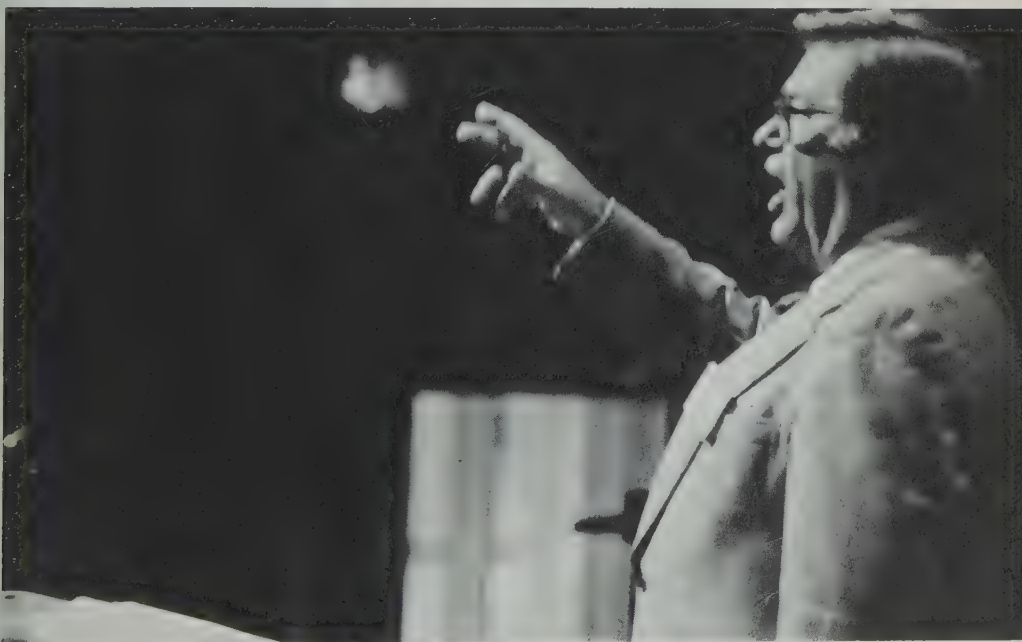
Carlton (Sam) Young leads a conference on Contemporary Trends in Hymnody.



Mary Oyer leads a conference on African Hymnody.



Father Joseph Gelineau (center) at luncheon.



President William J. Reynolds leads a hymn in the Southwestern Seminary Chapel.

Hymn Society Committees Meet

The Hymn Society's Promotion, Research, and Executive Committees met in connection with the National Convocation at Dallas in April. The following reports include some of the significant items dealt with by these committees.

Promotion Committee

Promotion Committee members present were: Robert Fort, Wilbur Held, Austin C. Lovelace, Louis Nuechterlein, Sister Mary Jane Wagner, and James A. Rogers, Chairman. Also present was W. Thomas Smith, Executive Director of the HSA.

In order to secure new hymn tunes, the Committee asked Austin Lovelace to compile a list of hymn texts which would benefit from an alternate tune. Other members of the Committee are to submit further suggestions.

A similar effort to secure new hymn texts will be undertaken by the Committee in regard to various facets of the Christian life: birth and family, childhood, baptism, confirmation, marriage, reconciliation, social concerns, anointing of the sick and dying, and death and loss.

Publicity for these efforts to secure new texts and tunes will be released in October and November, and decisions concerning publication will be made at the June 1980 meeting of the Promotion Committee. (These two projects were later approved by the Executive Committee.)

Research Committee

Research Committee members present were: Harry Eskew, Gracia Grin-

dal, Hugh T. McElrath, Stanley L. Osborne, Ellen Jane Porter, Carl Schalk, and Mary Oyer, Chairman. Also present was W. Thomas Smith.

The Committee approved a recommendation that Harry Eskew survey member schools of the Association of Theological Schools and the National Association of Schools of Music concerning theses and dissertations related to hymnology in progress or recently completed. Information resulting from this survey will be published in *The Hymn*.

The Committee recommended that the HSA in cooperation with the AGO prepare a short course in hymnology on a practical level for local congregations. (The Executive Committee later voted to encourage the Research Committee to develop this proposal more fully.)

Progress reports on several papers now being edited for publication were received. One paper, "Moravian Hymnody" by John Johansen, was referred to the Executive Committee for final approval. (It was approved and its first part is in this issue.) The Research Committee also met with Keith Clark in connection with his updating of *A Short Bibliography for the Study of Hymns*. Substantive progress has been made toward completion and the revised bibliography should be available soon.

The Committee recommended that the history of the Hymn Society be updated and reprinted to be completed by the 1982 National Convocation, the 60th anniversary of the HSA. (This was subsequently approved by the Executive Committee.)

Executive Committee

Committee members present were: Roberta Bitgood, Leonard Ellinwood, Harry Eskew, John H. Giesler, Sister Theophane Hytrek, William Lambacher, L. David Miller, Thad Roberts, Jr., James A. Rogers, Carl Schalk, Anastasia Van Burkalow, Carlton R. Young, and William J. Reynolds, Chairman. Also present was W. Thomas Smith.

In addition to dealing with recommendations of the Promotion and Research Committees, the Executive Committee took up several other matters of general interest to the membership.

It was decided to hold only one National Convocation in 1980 instead of two. This Convocation will be at Westminster Choir College, June 8-10. The Committee requested that President-Elect Young and Executive Secretary Smith prepare alternate proposals regarding places and dates for the 1981 and 1982 convocations. Several official invitations have already been received for 1981.

The period from January 1, 1981

through the 1982 Convocation, which will commemorate the 60th anniversary of the Hymn Society, will be a time of major emphasis, with a specific title to be decided at the October meeting of the Executive Committee. A special committee of three—John H. Giesler, Carlton R. Young, and W. Thomas Smith—will meet in Atlanta before October to draw up more specific suggestions for implementation of this motion.

The Committee took note of the plateau reached in HSA membership (2539 as of April 13, 1979, or 18 fewer than in August 1978). Concern was expressed that 598 members had not renewed their membership for 1979, after two notices.

Mention was made of the meeting of the IAH (International Fellowship for Research in Hymnology) at Regensburg, Germany this summer, a meeting in which the HSA is being represented by President-Elect Carlton R. Young.

The next meeting of the Executive Committee will be October 17-18, 1979 at Wittenberg University.

Moravian Hymnody (Continued from page 177)

¹²Muller, "Bohemian Brethren Hymody," p. 155.

¹³Quoted by Schwarze, p. 51. For materials concerning the Bohemian and German hymn books of the Unitas Fratrum see Julian, *A Dictionary of Hymnology*, pp. 155-160; DeSchweinitz, pp. 394-405.

¹⁴Catherine Winkworth, *Christian Singers of Germany*. (London, 1869), p. 136.

¹⁵*Hymnal and Liturgies of the Moravian Church*. Published by the Authority of the Provincial Synods of the Moravian Church in America. (Chicago, 1969). The numbers cited in parentheses following hymn titles refer to this hymnal.

¹⁶Sydney H. Moore, *Sursum Corda, Being Studies of Some German Hymn-Writers*. (London, 1956), p. 81.

¹⁷Hugh Martin, editor, *The Baptist Hymn Book Companion*. (London, 1962), p. 215.

¹⁸DeSchweinitz, *History*, p. 244.

¹⁹Quoted by Moore, p. 82.

²⁰Robert Guy McCutchan, *Our Hymnody* (New York, 1937) p. 77. Two tunes from the 1566 *Kirchen-geseng* are included in *Worship: A Hymnal for Roman Catholic Parishes*, published in 1975. These are: MIT FREUDEN ZART and SONNE DER GERECHTIGKEIT.

²¹Strupl, "Confessional Theology," pp. 290-291.

Convocation (Continued from page 189)

the Co-Hosts, John Erickson, Highland Park United Methodist Church, and Scotty Gray, Southwestern Baptist Theological Seminary, for their coordination of local arrangements.

Plans are already underway for the 1980 Convocation at Westminster Choir College, Princeton, New Jersey, June 8-10.

Hymnology in Europe

A. Casper Honders



A. Casper Honders, born in 1923 in Zoeterwoude (near Leiden) in the Netherlands, is Editor of the I.A.H. Bulletin. He studied theology in the Netherlands (Groningen, Leiden, Amsterdam) and in Switzerland (Zurich and Basel). From 1951-1963 he was a minister in the Nederlandse Hervormde Kerk. He received his doctorate in theology from the University of

Amsterdam in 1963. His publications have been in the fields of church history, liturgy, and church music. He is a lecturer in liturgiology and Director of the Institute for Liturgiology at the University of Groningen.

The Editor of *The Hymn* has asked me to write an article on the history and work of the IAH. With pleasure I comply with his request.

As in other fields, in the field of hymnology we are often separated from each other by several forms of unfamiliarity with each others work and plans. While historically the hymn has gone from country to country, from nation to nation, from one communion and denomination to the other, students of hymnology are still in an initial stage of developing and strengthening the international and ecumenical aspects of their subject. We are really all in an initial stage. The geographic and mental distances are sometimes very great, and it is not always easy to hear and understand each other, to cooperate with each other, and to exchange data and questions. Yet we must, I think, promote cooperation in the wide and interesting field of hymnology. In the hymn-singing of the church, people can be united. They can discover and find the ways to their joint destination.

In Europe we speak about the IAH, the Internationale Arbeitsgemeinschaft für Hymnologie, known in English as the International Fellowship for Research in Hymnology. The IAH is a flourishing association of over 200 members who live in about 20 different countries, most of them in the Federal

Republic of Germany, the Netherlands, Switzerland, Austria, the East European countries (Poland, German Democratic Republic, Hungary, Czechoslovakia, etc.), and Scandinavia. The association has few members in France, Great Britain, USA, and Canada. The names of the members of the Executive Committee reflect the international character of the IAH: the President, Professor Markus Jenny is Swiss; the Secretary, Professor Philipp Harnoncourt is Austrian. Other members are from West-Germany (Professor Waldtraut I. Sauer-Geppert), from East-Germany (Dr. Eberhard Schmidt), from Poland (Dr. Karol Mrowiec), from Denmark (Ulrich Teuber, M.A.), and from the Netherlands (Dr. Casper Honders.).

From the beginning we have striven to give the association an international and an ecumenical character. The members of the IAH belong to many different churches and to different ecclesiastical traditions and milieus. These different religious backgrounds have never hindered mutual cooperation or discussion. On the contrary: the interdenominational contacts are a great enrichment for each member and for the whole IAH. How much we value the international and ecumenical character of the IAH at heart is evident from the fact that the principal theme of the summer conference in Regens-

burg, Federal Republic of Germany (30 July - 5 August 1979) is "International and Interdenominational Hymnology." We think the theme is a central one, and have chosen it deliberately for this special occasion. The conference in Regensburg will be a landmark, for it is the 10th study conference, held 20 years after the founding of the IAH. The most important conclusion is again that we, who study the various aspects of hymns—historic, literary, musical, ecclesiastical, and liturgical—need each others help, participation, and criticism. The IAH is not only international and interdenominational, but in every respect a free and independent fellowship and association.

When we compare the IAH with associations like the English and American hymn societies we undoubtedly notice the same interests and the same intentions. In the main we are on the same wave-length. Where there are differences and special features, they are not essential, even if noticeable. There are differences in emphasis which have to do with particular working methods, purposes, possibilities. Perhaps the impression or opinion is that the IAH has a more academic and scientific tendency. It is true that through the years the IAH has appealed especially to scholars to devote themselves to the study of the hymns and hymnody. And so we came together, scholars from various disciplines: theologians, historians, and scholars of literature and church music. Many articles and papers are published which give an impression of serious hymnological research. I may draw your attention to the volumes of the *Jahrbuch für Liturgik und Hymnologie*, a yearbook that has been published since 1955 and that can be considered an organ of the IAH. There is to be found the fruits of research, including important new studies about specific hymns and about hymnbooks, with much attention to

the theological, literary, and musicological significance as well as to the liturgical place and context of the hymns and hymnbooks. Many aspects have to be discussed and to be mentioned in this field: origin, history, contents, expressiveness, form, style, function, meaning, and influence of hymns and hymn singing. One of the main purposes was (and is) to make available the original sources, among other things by republishing old hymnbooks in facsimile editions and by editing standard works and books of reference. We all know the significance and the value of editions like Julian's *Dictionary* and the various hymnal companions.

Besides the yearbook, in Groningen we publish the *IAH Bulletins*. Since 1974 six numbers have been issued. In these *Bulletins* appear the announcements and accounts of the conferences and, in particular, the articles written on the theme of the forthcoming conference. Time at the conferences is not used in giving lectures and reports but in discussing the articles which have already appeared in the *Bulletin*. A few weeks before each conference this *Bulletin* is sent to all participants so that its contents can be read before hand. It is a good working procedure and gives the best opportunity for the success of the conference discussions. We hope to send *IAH Bulletin* 7 in June to all who are coming to the Regensburg-conference.

Since 1945 the study of hymnology has greatly accelerated. A fine and extensive article written by Dr. Walter Blankenburg surveys hymnological developments since 1950. It is published in the periodical *Theologische Rundschau* (Vol. 42, 2 (June 1977), pp. 131-170; 4 (December 1977), pp. 360-417). It is surprising to see how young in fact hymnology as a scientific discipline really is. Out of all the European universities there are only two which have

created specific independent teaching positions for hymnology: the universities of Graz (Austria) and of Groningen. Very interesting too is the MGG (*Die Musik in Geschichte und Gegenwart*) article on "Hymnologie" written by M. Jenny and W. Lipphardt (see the supplement-volume).

We have always hoped very fervently (and for this reason too, the contacts with the overseas hymn societies are so important) that all areas of the work of the IAH should be equally important: hymnology and hymnody, study and singing, theory and practice, old hymns and new ones, the past and the future, individual inquiry and joint cooperation, and church and society. It is our sincere opinion and intention that the history of the hymn should be seen in relation to the problems of today, and that current questions should be approached from a scholarly standpoint. Our association aims to bring together theologians, musicologists and music specialists, language and literature experts, as well as those in other disciplines, to consider particular problems, and to encourage a continuing interchange of the results of their research. Thus we establish contacts

which make it possible to plan and execute significant undertakings, serving both practical and research needs. The IAH is an association of researchers and practitioners who concern themselves with the systematic consideration of fundamental, historical and practical questions regarding hymns and church music. To the IAH it is immaterial whether the individual concerns himself with hymnological research in general or with specialized questions in this many-sided discipline.

There are at present only a few members of the IAH who live in the USA. Membership applications may be secured from Professor Philipp Harnoncourt, Burgring 6 III, A-8010 GRAZ, Austria.

After the conference in Regensburg this summer, we hope to go further on a way which leads us in the direction of a long-awaited meeting with English-speaking hymnologists. We are very happy to know already that it is very likely that we will have the conference in 1981 in one of the colleges of Oxford. We hope to see and to meet many of you there so that together we can strengthen international cooperation in the field of hymnology.

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Dissertations and Theses Related to American Hymnody, 1964-1978

Thomas H. Porter



Thomas H. Porter, a native of Bastrop, Louisiana, is a graduate of Northeastern Louisiana College (B.M.E.) and New Orleans Baptist Theological Seminary (M.C.M.). At NOBTS he is a contract teacher and is writing a doctoral dissertation on the life and work of Homer A. Rodeheaver.

Introduction

The present bibliography lists doctoral dissertations and theses in American hymnody. There are a few entries whose titles do not specifically refer to hymnological studies but which may be assumed to incorporate the subject.

The following reference sources were used in this compilation: (1) *Dissertation Abstracts* published by University Microfilms, Inc., (2) Comprehensive Dissertation Query Service, (3) *International Index of Dissertations and Musicological Works in Progress* (first edition) edited by Cecil Adkins and Alis Dickinson, (4) *Doctoral Dissertations in American Music* by Rita H. Mead, (5) *Bibliography of Theses and Dissertations in Sacred Music* (Detroit Studies in Music Bibliography No. 9) by Kenneth R. Hartley, (6) *Doctoral Dissertations in Music and Music Education* (a bibliography from 1949-1977) published in the *Journal of Research in Music Education*, (7) *Index of Graduate Theses in Baptist Theological*

Seminaries, and (8) a listing of approved doctoral dissertations in progress in music education as of January 1, 1978, published by the Council for Research in Music Education.

When available, the information for each entry is listed in the following order: author's name, title of work, number of pages, degree earned, area (school or department of study), institution conferring degree, and year degree was awarded. Dissertation listings also include the Library of Congress microfilm number, and the *Dissertation Abstracts* entry by volume, number and page.

The author has attempted to make this bibliography as complete and accurate as possible. Readers are invited to report errors and omissions to the Editor of *The Hymn*. (In a subsequent issue we will publish a list of dissertations and theses in progress and recently completed.—Ed.)

Anderson, Verlyn Dean. *The History and Acculturation of the English Language Hymnals of the Norwegian-American Lutheran Churches, 1879-1958*. 380p. (Ph.D., University of Minnesota, 1972); LC 73-993; DA XXXIII,8,4449-A.

Atwell, Shirl J. *A Musical Analysis of Fifteen Southern Folk Hymns*. (M.M., University of Louisville, 1976); Music Page 162 in volume 15/03 of *Masters Abstracts*. Order No. GAX13-09712.

- Baker, Barbara. *Black Gospel Hymn Styles, 1930-1975: An Analysis and Implications for Music Education*. 357p. (Ph.D., University of Maryland, 1978)
- Beary, Shirley Lorraine. *The Stamps-Baxter Music and Printing Company: A Continuing American Tradition, 1926-1976*. 343p. (D.M.A., Southwestern Baptist Theological Seminary, 1977)
- Boe, John. *The Ordinary in English: Anglican Plainsong Kyrials and Their Sources*. (Volumes I to III). (Portions of Text in Latin). 1955p. (Ph.D., Music, Northwestern University, 1969); LC 70-11; DAXXX,7,3037-3038-A, Discusses hymnals and Kyrial by C. W. Douglas.
- Bottoms, Jack Spruiell. *The Singing School in Texas: 1971*. 173p. (Ph.D., Music Ed., University of Colorado, 1972); LC 72-25,142; DA XXXIII,4,1761-A.
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- Boyer, Horace Clarence. *An Analysis of Black Church Music with Examples Drawn from Services in Rochester, New York*. 266p. (Ph.D., Music, University of Rochester, Eastman School of Music, 1973); LC 73-13,016; DA XXXIV,2,804-805-A.
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(Continued on page 221)

A Bibliography of Handbooks and Companions To Hymnals: American, Canadian, and English

Keith C. Clark



Keith C. Clark has been Associate Professor of Brass Instruments at Houghton College (N.Y.) since his retirement in 1966 from the U.S. Army Band, Washington, D.C. His life-long interest in church music has led to his present collection of over 8,000 books on hymnology, psalmody, and church music, said to be the largest private collection of its kind in the U.S.

He recently devoted several weeks to working on the Dictionary of American Hymnology Project in Bethesda, Maryland.

Introduction

This bibliography describes in detail hymnological works concentrating on specific hymnals, in four sections:

1. Current handbooks, 1927 to the present,
2. Supplementary guides, hymnals with biographical notes, concordances of hymnals, and indices, 1927 to the present,
3. Early companions and annotated hymnals, 1845 to 1927, and
4. Supplementary guides, 1773 to 1927.

The handbooks cannot be surpassed for accessibility, accuracy and concise information for the hymnophile's library. Some suggested supplementary volumes to these handbooks are Julian's *A Dictionary of Hymnology* (1907, 1957); Diehl's *Hymns and Tunes; An Index* (1966); Benson's *The English Hymn* (1915, 1962); Frost's *English & Scottish Psalm & Hymn Tunes* (1953); and Blume's *Protestant Church Music: A History* (1974)¹.

For this bibliography the following definition is given:

A handbook is a manual of organized data focusing on a specific hymnal with historical essays and explanatory notes regarding each hymn and its source, and with the

biographies of the authors and composers represented in the hymnal.²

Consistent features of handbooks are the historical background of the hymnal and handbook, the notes on hymns and tunes, the biographies of authors, translators, composers and arrangers, a bibliography, and the indices. These will be abbreviated for this listing as follows:

A — Authors

B — Bibliography

b — biblical

C — Composers

g — general

H — Historical background

h — hymn texts in other languages

I — Index

m — metrical

N — Notes on

n — names

s — subjects

st — stanzas other than first lines

t — tunes

w — worship material³

[The information in brackets relates to the hymnal for which the handbook is a companion]

1927 *Handbook to the Church Hymnary* [1927, Scottish Presbyterian] edited by James Moffatt and Millar Patrick. Oxford University Press, Humphrey Milford, London. xl, 601p. B, p. vi; H; Nht(AC) 1-728; Ih, b, s, t, h; "A Calendar of the Hymnary" (Contributing writers, William T. Cairns, William Cowan, Thomas Marjoribanks and G. Wauchope Stewart)

Second edition, 1928

Revised edition, 1935, with *Supplement* edited by Millar Patrick, viii, 133 added pages. B, p. vi; H; Nht; NAC; (notations on the tunes in *The Scottish Psalter*, 1929, *Metrical Version*, p. 67-94)

Second impression, 1947

Third impression, 1951

1931 *Hymnal Handbook for Standard Hymns and Gospel Songs* [1930] A collection of stories and information about Hymns, Gospel songs and their writers, designed to help ministers and music directors create greater appreciation and interest in congregational singing by Homer A. Rodeheaver. Rodeheaver Co., Chicago, x, 197p. Nht(AC) 1-377; Ih; "Suggestions for the Song Leader" \$1.25 Reprint, 1970, AMS Press, New York. \$11.50 (Prices do not necessarily indicate that items in this bibliography are in print.)

1933 *Songs of Praise* [1931] *Discussed*. A Handbook to the Best-known Hymns and to others recently introduced, compiled by Percy Dearmer with Notes on the Music by Archibald Jacob. Oxford University Press, Humphrey Mil-

ford, London, xxxii, 560p. H; Nht, 1-703; NAC; Isn, t, tm, hll; h; "The Prosody of Hymns" (Hymns) "For Children"

Second impression, 1952

1934 *The New Methodist Hymn-Book* [1933] *Illustrated in History and Experience* by John Telford. Epworth Press, London. viii, 485p. H; Nh(A) 1-984; Ih; IA; Ig; "Verses, Ancient Hymns & Canticles" N, 1-77; "Table of Wesley's Original Editions and Other Hymn-Books"

Second edition, 1936; 3rd ed., 1941; 4th ed., 1944; 5th ed., 1948; 6th 1952

Seventh edition, 1959 ("New" dropped from title)

1935 *A Handbook to the Baptist Church Hymnal Revised* [1933] edited by Carey Bonner and W. T. Whitley. Psalms and Hymns Trust, London. 143p. H; B, p. 14-16; NA, C; Ib; "How to Make Best Use of the Hymnal" "Through the Year in Church Life" "The Believer's Growth in Grace" "Hymn Writers of the Centuries" "Minister's Index"

1935 *Handbook to The Hymnal* [1933] Presbyterian] edited by William Chalmers Covert, and Calvin Weiss Laufer. Presbyterian Board of Christian Education, Philadelphia. lxii, 566p. B, p. ix; H; Ih, w, t, tm, A, C; Nht(AC) 1-513; Nw 1-95; (List of 19 contributing clergymen and 20 contributing church musicians, p. xii, xiii) \$2.00/\$3.50

Second printing, 1938

1935 *Hymns of the Church: A Companion to The Hymnary* [1930] of The United Church of Canada by Alexander MacMillan. United Church Publishing House, Toronto, (x), 323p. (Seven chapters give a historical account of the

- growth of hymnody and its authors with occasional references to tunes.) IACs, h.
- Second edition, 1945
- 1935 *The Music of The Methodist Hymn-Book*, [1933] being the story of each tune with biographical notices of the composers by James T. Lightwood. Epworth Press, London. xxiv, 549p. H; Nt(C) 1-984, alternate tunes 1-32; IC, t. Second impression, 1936
- Second edition, 1938, 1950
- Third edition, revised, 1953
- New and Revised edition, 1955 by Francis B. Westbrook. 551-572 added pages.
- 'A Note on the Ecclesiastical Modes'
- 'Appendix'
- 1937 *Our Hymnody: A Manual of the Methodist Hymnal* [1935] by Robert Guy McCutchan. Methodist Book Concern, New York. 619p. H; Nht(AC) 1-564; Nw(AC) 565-644; B, p. 585-588; Ib, st, A, C, t, w, h, s "A Hymn Calendar" \$3.00
- Second printing, 1938
- Second edition, 1942
- 1938 *Stories of Hymns for Creative Living* by Charles Arthur Boyd. Judson Press, Philadelphia. 248p. Ih; Nht(AC) 1-195; It, A, C, s
- 1942 *The Handbook to the Lutheran Hymnal* [1941] by W. G. Polack. Concordia Publishing House, St. Louis. xiv, 679p. H; Nht 1-660; NAC; B, p. 606-608; Ib, hl, st, t, tm, s, A, C, translators, h. "Tables of Hymns for Feasts, Festivals and Sundays of the Church-Year" \$4.00
- Second and revised editions, 1942. xiv, 681p.
- Third edition, revised, 1958. \$6.00
- Reprint, Northwest Publishers, Milwaukee, Wisc. \$8.75
- 1949 *Handbook to The Mennonite Hymnary* [1940] by Lester Hostetler. General Conference of the Mennonite Church of North America, Board of Publications, Newton, Kansas. xl, 425p. H; Nht(AC) 1-600; Nw 601-623; B, p. 395-399; Ib, Metrical Psalms, C, A, t, hl, h. \$3.00
- 1949 *The Hymnal 1940 Companion* [1943] Prepared by the Joint Commission on the Revision of the Hymnal of the Protestant Episcopal Church in the U.S.A. (by Winfred Douglas, Arthur Farlander, Leonard Ellinwood, Mrs. Winfred Douglas, Herbert Boyce Satcher, Edward Rochie Hardy, Jr., and Berniece Fee Mozingo) Church Hymnal Corp., New York. xxviii, 732p. B, p. viii, H; Nht 1-741; NAC; Ig, b, t, h. "Chronological List of Texts and Tunes" "Organ Works based on Tunes in the Hymnal 1940" (with additions in each revision) "List of Publishers" "Melodic Index" (by accent, tonality and interval)
- Second edition, 1951. xxviii, 740 p. Church Pension Fund, New York. \$4.50
- Third edition, revised, 1956. xxviii, 741 p. \$4.50
- 1950 *Companion to the School Hymn-Book of the Methodist Church* [1950] by William S. Kelynack. Epworth Press, London. xii, 436p. p. B, p. xii; NA; Nh 1-647; Ih.
- 1952 *The Story of Our Hymns: The Handbook to the Hymnal* [1941] of the Evangelical and Reformed Church by Armin Haeussler. Eden Publishing House, St. Louis. xii, 1088p. H; Nht 1-561; NAC, sources; B, p. 1005-1015; Ib, top-

ical, tm, t, C, A, w, st, h. "What is a Hymn?" "Hymn Singing and Playing" by Margaret Davis Haeussler; (list of texts and tunes first published in Hymnal, p. 47, 48); \$6.00

Second edition, 1952

Third edition, 1954. \$7.25/9.50

1953 *A Companion to the Baptist Church Hymnal (Revised)* [1933] by J. O. Barrett, Frank Buffard, B. Grey Griffith, J. O. Hagger, and Hugh Martin, Editor. Psalms and Hymns Trust, London. xxvi, 198p. H; Nh(A) 1-786; IA, g, h.

1953 *Companion to Congregational Praise* [1951] edited by K. L. Parry, with notes on the music by Erik Routley. Independent Press Ltd., London, xlii, 580p. B, p. vii, xi; H; Nht 1-778; Nt-appendix 1-27; Nchants 779-884; NAC; Ihl, t, h. "A Note on Children's Hymns" by Elsie H. Spriggs; (List of) "Special Articles" p. 1; "Chronological List of Sources Cited in Musical Notes"

1961 *Companion to The Song Book of the Salvation Army* [1930] compiled by Gordon Avery. Salvationist Publishing and Supplies, London. x, 307p. Nh(A) 1-983; IA, h; "Table of Salvation Army Song and Music Books"

Second edition, 1962

Third edition, 1968

Fourth edition, 1970

1961 *Stories of Our Mormon Hymns* by J. Spencer Cornwall. Deseret Book Co., Salt Lake City, Utah. (x), 300p. Nht(AC) 1-299 (and others); IhtACs; "The First Latter-day Saint Hymnbook" by Emma Smith. (Companion to *Hymns: Church of Jesus Christ of Latter-Day Saints*, 1948) \$3.95

Second edition, 1963, 1975. \$5.95

1962 *The Baptist Hymn Book Companion* [1962] by J. Ithel Jones, E.A. Payne, A. Ewart Rusbridge, E. P. Sharpe, S. F. Winward, and Hugh Martin, Editor. Psalms and Hymns Trust, London. x, 468p. H; B, p. ix, x; Nht 1-846; Ib, A, C, t, chants h, g. "Baptists and Their Hymns" (with lists of authors, translators and composers) by Ernest A. Payne; "Congregational Singing"

1962 *Historical Companion to Hymns: Ancient & Modern* [1950 and all previous editions] edited by Maurice Frost. William Clowes & Sons, Ltd., London. xvi, 716p. H; Ig, s; B, p. xiii, xiv; H Introduction, p. 1-124; Nht 1-636; Ih, hl; NA; It, plainsong; NC; Itm; "Chronological List of Authors and Translators" "Chronological Index of Composers" "Chronological List of Publications and Tunes from them." £6.00

1964 *Hymns of Our Faith: A Handbook for the Baptist Hymnal* [1956] by William Jensen Reynolds. Broadman Press, Nashville. xxxvi, 452p. B, p. vii, viii; H; Nht; NAC; It; (List of) "Baptist Collections of Hymns Published in America" p. xxxi-xxxvi. \$6.00/6.95/7.95/8.95

1966 *Guide to the Pilgrim Hymnal* [1958] by Albert C. Ronander and Ethel K. Porter. United Church Press, Philadelphia. xxiv, 456p. H; Nht(AC) 1-594; B, p. 423-427; Ig, h, t, s; "Isaac Watts and Congregational Hymnody." \$8.50

1970 *Companion to the Hymnal: a Handbook to the 1964 Methodist Hymnal* [1966] by Fred D. Gealy (texts), Austin C. Lovelace (tunes), Carlton R. Young (bio-

- graphies), and Emory Stevens Bucke, general editor. Abingdon Press, Nashville, xii, 13-766p. H; Nht; Nw; NAC; B, p. 723-726; Ig, t, w. (Chart of) " 'Authorized' Methodist Hymnals" p. 52, 53, \$10.00/12.50
- 1970 *Companion to Hymnbook for Christian Workshop* [1970] by Arthur N. Wake. Bethany Press, St. Louis. 402p. Nht(AC) 1-454 B, p. 365-372; IAC, sources, tm, t, h. \$8.95
- 1976 *Companion to Baptist Hymnal* [1975] by William J. Reynolds. Broadman Press, Nashville. 480p. H; Nht; NAC; Ig, t. \$9.95
- 1976 *Companion to the Hymnal of the Service Book and Hymnal* [1958] by William R. Seaman. The Commission on the Liturgy and Hymnal (Augsburg Publishing House, Minneapolis). (viii), 637p. (mimeographed pages, spiral binding) H; Nht 1-602; NAC; B, p. 631-637. \$25.00
- 1976 *Handbook for American Catholic Hymnals* [1871-1964] by J. Vincent Higginson. The Hymn Society of America, New York. xxii, 334p. Nh(by sections); t, 1-988; Nt(by sections); NCA; B, p. 273, general, p. 303-309; It, h; "Basic References" p. xvii-xxi. \$18.00
- 1976 *If Such Holy Song: The Story of the Hymns in The Hymn Book* 1971, by Stanley L. Osborne. Institute of Church Music, Whitby, Ontario, Canada. xxii, (23-523 unnumbered pages), 524-602p. H; Nht(AC) 1-506; Nw 507-533; B, p. 590-591; Is, n, g; "On Learning a New Hymn" "Essays and Notes" "Thematic Index" (of Tunes); (Chronological listing of) "Authors & Translators, Composers and Arrangers, Sources for Texts, Sources for Tunes." \$7.50.
- 1978 *Dictionary-Handbook to Hymns for the Living Church* [1974] by Donald P. Hustad, with The History of Hope Publishing Company and Its Divisions and Affiliates by George H. Shorney, Jr. Hope Publishing Co., Carol Stream, Illinois. iii-xii, 364p. Nht 1-591; NAC; B, p. 349-352; It, h. \$12.95

Footnotes

¹ Blume's massive work, translated from the German of 1965, contains Stevenson's *Protestant Church Music in America* (1964) intact, and a bibliography of 68 pages.

² The terms "Companion" and "Handbook" are interchangeable. In the 30 manuals listed from 1927, "Companion" appears 12 and "Handbook" appears 11 times on the title pages.

³ For example, the code for the 1970 *Companion to the Hymnal*: H; Nht; Nw; NAC; B, p. 723-26; Ig, t, w reads:
 H = Historical notes on Psalms and hymns, tunes, and Methodist hymnbooks, p. 15-61
 Nht=Notes on hymn texts and tunes, p. 65-437
 Nw=Notes on worship music, canticles, service and communion music, p. 441-465
 B=Bibliography, p. 723-726
 Ig=general Index, p. 726-759
 It=Tune Index, p. 759-765
 Iw=Index of worship music, canticles, service and communion music, p. 765-766

Hymns in Periodical Literature

James A. Rogers



James A. Rogers, Minister of Music at the First United Methodist Church, Springfield, Illinois, is Chairman of the Hymn Society's Promotion Committee. Articles to be considered for review in this column should be sent to James A. Rogers, 501 East Capitol Ave., Springfield, IL 62701.

Ellen Jane Lorenz [Porter], "Gospel Songs and the Junior Choir," *Choristers Guild Letters*, April 1979, 143-146.

Miss Lorenz is quick to admit that she has rarely used gospel songs with her own junior choirs. She believes that the texts are generally inappropriate for children. Here she raises the possibility of their use, but only if they are selected with care. Starting with a brief historical account and comparison between camp meeting songs, Negro spirituals, contemporary folk hymns, and gospel songs, she offers a justification of the use of gospel hymns by any children's choir whose director accepts the white or Negro spirituals or the contemporary "folk" style. The article closes with a suggested list of 19th century compositions which might be used by a junior choir. It includes annotations and occasionally ideas for presentation.

Erik Routley, "Amen and Christian Hymnody," *Reformed Liturgy and Music*, Winter 1979, 19-23.

To sing or not to sing the amen at the end of congregational hymns is a problem in many churches. Here, as in other articles he has written and in speeches he has given, Dr. Routley gives both the biblical and historical uses of amens to provide a rational solution to this problem.

Erik Routley, "Sexist Language: A View From a Distance," *Worship*, January 1979, 2-11.

The controversy over sexist language in hymnody and worship (or, to put it more positively, "inclusive language") shows no sign of slacking. Dr. Routley arranges his arguments carefully and fully presents us with his position in the matter. He believes the excision of "man" for "humanity" is developmentally and the movement to remove "father" from God is heresy. The article concludes with several suggestions on avoiding sexist language in hymnody.

Robin A. Leaver, "The German Hymn in English—The Challenge of Catherine Winkworth (1827-1878)," *Bulletin of the Hymn Society of Great Britain and Ireland*, January 1979, 61-65.

Dr. Leaver describes Catherine Winkworth's search for old and new German hymns and her translation of them into English, their subsequent acceptance and eventual integration into English and American hymnody. Based on Leaver's address to the HSGBI in 1978, this article also mentions the work of several other successful German-English translators of hymns and issues a challenge for others to continue the tradition established by Catherine Winkworth.

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Hymnic News



Hal Hopson and Janie Alford

The Grandma Moses of Hymnody

Nine Hymns for the Church Year is the title of a booklet of hymns by Janie Alford, a native of Nashville, born October 4, 1887. Because of her prolific hymn writing in her early 90s, Miss Alford has been called "The Grandma Moses of Hymnody." She was a medical secretary for 40 years and later established her own letter shop which she operated into her 89th year. At age 92 she continues to serve her church, Westminister Presbyterian Church, Nashville, as a Sunday School teacher and as Church Librarian.

Most of the tunes to *Nine Hymns* are composed by Hal H. Hopson, Organist and Director of Music at Westminister Church. For more information, contact Hal Hopson, Westminister Presbyterian Church, 3900 West End Avenue, Nashville, TN 37205.

HSA Hymnist Celebrates 50th Anniversary of Ministry

On April 9 Frank von Christerson celebrated the 50th anniversary of his ordination to the ministry at the First Presbyterian Church of Roseville, California, where he serves on the ministerial staff.

Von Christierson was born on Christmas Day of 1900 in Louisa, Finland, and lived in a house once occupied by the composer Jean Sibelius. In 1905 he accompanied his parents to America, living for a time in Norman, Oklahoma, and later in Reedley and San Jose, California, where he became a naturalized American citizen. He studied at Stanford University and San Francisco Theological Seminary.

In his 50 years of ministry von Christierson has served Presbyterian churches in numerous California cities, including Berkeley, Los Angeles, North Hollywood, San Francisco, and Sacramento. During his ministry in Berkeley, von Christierson began writing hymns. Of his 50 hymns, about three-fourths have been written during his eight years in Roseville. 18 of von Christierson's hymns have been published by the Hymn Society of America, beginning in 1952. The following is a chronological list of his HSA hymns.

Break forth, O living Light of God
(*Ten New Hymns on the Bible*, 1952)

Christ, to thee all hearts be lifted
(*Eleven Ecumenical Hymns*, 1954)

As men of old their first fruits brought
(*Ten New Stewardship Hymns*, 1961)

United in the love of God
(*Seven New Social Welfare Hymns*, 1961)

Give men my word
(*Fifteen New Bible Hymns*, 1966)

The day of Christ is dawning
(*Twelve New Lord's Day Hymns*, 1968)

Christ is risen! Raise your voices
(*The Hymn*, April 1971)

In Bethlehem a Child is born
(*The Hymn*, October 1971)

Shout God's Easter Triumph
(*The Hymn*, April 1972)

Upon a wintry triumph
(*The Hymn*, April 1972)

Eternal Spirit of the living Christ
(*The Hymn*, January 1973 and

Hymns, Songs & Prayers for Church & Home, 1974)

Lord Jesus, who in days of old
(*The Hymn*, April 1973)

Come, Prince of Peace, and heal the war-torn world
(*The Hymn*, April 1973)

Our God is rock foundation
(*The Hymn*, July 1973)

Hear our prayer, O God, our Father
(*Hymns, Songs and Prayers for Church and Home*, 1974)

Lord, we bring to you our children
(*Hymns, Songs Prayers for Church & Home*, 1974)

Boldly, through stormy seas, the perils
grimms come
(*The Hymn*, July 1975)

Good news! great joy to all the earth
(*The Hymn*, April 1976)

The Symposium on Rural Hymnody

Richard Hulan

(Dr. Hulan, a participant in the Symposium who is a specialist camp-meeting hymnody, lives Austin, Texas.)

Over a hundred hymnophiles from 21 states and Canada participated in the first Symposium on Rural Hymnody, held at Berea College April 22-29. The Symposium was funded in part by a grant from the National Endowment for the Humanities, administered by Loyd Jones of Berea's Appalachian Center.

The words "exceptional," "delectable," and "soul-stirring" come to mind; but one is really at a loss for superlatives. Everything was beautiful most of the time, and most of it was beautiful all of the time. Scholars, singers, chefs, and dogwoods gave the peak performances, and will not be forgotten.

Of the dozen academic papers delivered on Friday and Saturday, the majority were by musicologists who have

and respondents came from other fields: literary and anthropological approaches to folklore, Afro-American studies, and discography were well represented. A variety of topics pertaining to the repertoire and the performance styles of camp-meetings, singing-schools, and rural congregations (especially those in which hymns were lined out) were addressed by some of those best informed on these matters. A recurring concern was the re-examination of relationships between white and black folk hymnody.

If, as anticipated, the proceedings of the Symposium are issued in book form, at least this aspect of it may be shared by readers of this journal and others. But only the memories of those (including the Hymn Society's Executive Director, W. Thomas Smith) who were fortunate enough to attend will preserve the more fleeting joys of the occasion: the perfect Appalachian spring; the interdisciplinary electricity crackling about the meeting room; the fasting of body and of spirit. These are a few (by no means all) of the moments which stand out in my own memory:

—A young black musicologist from Indiana University stands by the pulpit of the Left Beaver Old Regular Baptist Church near Martin, Kentucky. Shoulder to shoulder (and eyeball to eyeball) with an elderly white deacon of the church, she peals out a concert-quality solo of "Lord, I want to be a Christian"; his mighty bass leads the rest of us into the responses. Later, as the presiding elder is dismissing us, he remarks, "No wonder she can sing so good—I just found out that her daddy's a Baptist preacher!"

—The academic paper of a professor from Tufts University incorporates an open question to the audience about a mid-20th century gos-

pel song collection from Tennessee. Rising to the floor microphone, a computer programmer from Arkansas delivers a five-minute extemporaneous discussion of the book; its contents; its publisher; history of that company; names and addresses of surviving founders of the firm, and of the quartet which originally promoted sales of its song books.

—Dewey Williams, octogenarian to the already spirited renditions of his Wiregrass Sacred Harp Singers from Ozark, Alabama. We hear two amazing ways to sing "Amazing Grace."

—Members of the Indian Bottom Association of Old Regular Baptist close the demonstration of their tradition of lining out hymns by coming down from the stage to stand with the audience—which has become a congregation. We pass among their ranks, shaking hands, as they sing, "Jesus, grant us all a blessing." He does.

John Henry Johansen, 1916–1979

John H. Johansen, pastor of the Ephraim, Wisconsin Moravian congregation, died of a heart attack on March 5. Born October 16, 1916, in Brooklyn, he grew up in Staten Island. He graduated from Moravian College and Moravian Theological Seminary. In his more than 36 years as a pastor he served Moravian congregations in Pennsylvania, New York, Ohio, Wisconsin, North Dakota, Michigan, Texas, and North Carolina as well as Alberta, Canada.

The Reverend Johansen was also a well-known hymnologist. During the 1978 HSA National Convocation at Winston-Salem he read a paper, "Moravian Hymnody" (which is appearing in a two-part format in this issue and in our October issue). He also wrote

Hymn Society Paper XX, "The Olney Hymns," as well as the following articles in *The Hymn*: "Paul Gerhardt (1607-1677) Poet of Consolation" (July 1954), "John Cennick, 1718-1755" (July 1955), "Frances Ridley Havergal: 1836-1879" (April 1956), "Come, Christians, Join to Sing" (October 1970), and "The Christian Psalmist" (April 1971).



Alice Parker

New Opera Based on Shape-Note Hymns

Alice Parker has composed an opera based on 21 tunes in the first three editions of *Genuine Church Music* (1832, 1835, 1842), a Shenandoah Valley shape-note tunebook by the pioneer Mennonite musician Joseph Funk (1778-1862). The opera is entitled *Singers Glen* after the village near Harrisonburg, Virginia where Funk and his family lived and taught music. The story is based on the life of Joseph Funk and incorporates many words from his letters and other writings. One scene actually consists of an early singing school illustrating the teaching of hymns using shape notes. The hymns are arranged by Parker in settings so characteristic of her numerous hymn anthems done in collaboration with Robert Shaw.

Singers Glen was commissioned by Mennonite Hiram Hershey in memory of his father, Hiram Frey Hershey. Hir-

am Hershey directed the Lancaster and Franconia Choral Singers with the Concerto Soloists of Philadelphia in its premier performance on April 1 and 2, 1978. Other productions have included one in Singers Glen, August 11, 12, and 13, 1978 (now planned as an annual event). *Singers Glen* is to be published by Hinshaw Music of Chapel Hill, North Carolina.



John La Montaine

Whittier Hymn Settings Premiered

On May 20 the Washington Cathedral Choral Society premiered John La Montaine's *The Whittier Service*, Op. 45, a setting of nine Whittier hymns for chorus, guitar, and organ. The composer traces his interest in setting hymns to music to the three hymns commissioned by the Hymn Society of America for the 1977 National Convocation in Chicago at the suggestion of Morgan Simmons.

The specific project of *The Whittier Service* came to La Montaine during a short period when he was Composer-in-Residence at Whittier College, California, when he read again Whittier's works. The composer has sought to reflect styles of American hymnody in this new work:

After choosing the Whittier text that touched me most deeply, I felt that musically I wanted to be influ-

enced by the various important traditions of hymnody that have affected hymn singing in America. In the nine hymn-anthems of *The Whittier Service* lovers of hymns will find echoes of the Lutheran chorale heritage, of the great Welsh school of hymn singing, of French hymns, of the hymns of Appalachia, of the Evangelical and Gospel hymns, of Plainsong, of the Scottish Psalter, of the Wesley Revival, and of hymns imbued with the folk element. I have wanted by effort to be touched by these great schools of thought.

The Whittier Service is published by Fredonia Press, 3947 Fredonia Drive, Hollywood, CA 90068.)

Brief News Notes

The Hymn Society of Great Britain and Ireland has issued "Amendments and Completions" as of January 1979 for their 1977 publication, *British Hymn Writers and Composers: A Check-List* by Andrew J. Hayden and Robert F. Newton. Owners of this volume can obtain this supplement by sending 60¢ to Mr. John Wilson, 30 East Meads, Guildford, Surrey GU2 5P, England. The original book (including the supplement) can be purchased from the same address for \$5.50.

The 1977 publication, *Hymns for Human Relations Day*, five hymns resulting from a competition sponsored jointly by the Hymn Society and United Methodist Communications, is available from the HSA National Office for \$1.00. The recently issued *Three Hymns for 1979*, texts and tunes commissioned by the HSA in memory of Annie Lytle Miller and premiered at the Dallas-Fort Worth Convocation, is available from the National Office for \$1.50.

Episcopalians have recently issued *Hymns III*, a supplement to *The Hym-*

nal 1940 (The Church Hymnal Corporation, 800 Second Ave., New York, NY 10017). The Episcopal General Convention in September is expected to set in motion the process of completing the revision of *The Hymnal* 1940 for approval by the 1982 General Convention.

"Come and Sing" Westminster Abbey, May 1979

Douglas W. Wren

(Mr. Wren is a member of the Hymn Society of Great Britain and Ireland who lives at Guildford, Surrey, England.)

At the first Wednesday lunch-time session of this, the 11th in the annual series of talks on hymnody in the Abbey, the Reverend Fred Pratt Green introduced eight hymns from a book published this year by Stainer and Bell for the Methodist Church Division of Education and Youth, entitled *Partners in Praise*, intended for use in all-age worship. Six of the eight hymns selected were new, and three of these were to new tunes; and from this selection one's comment must be that the compilers seem to have catered largely for the junior partners. However, on this occasion, the girls from Farringtons School succeeded in bridging the age gap by the liveliness of their singing, notably in Erik Rotley's "All who love and serve your city," to Allen Percival's new tune CITY.

The second session was in the hands of Lionel Dakers, and the title of his talk was: "... and What about the Psalms?". Who better than the Director of the Royal School of Church Music to introduce something new, as he described it, into a series devoted to hymnody in the usually accepted sense of that word. After a brief survey of psalm singing from Old Testament times through the metrical-psalm de-

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A New Hymn

Sing Praise

TEXT AND MELODY:
AUDREY SCHULTZ

(Based on Psalm 149: 1-5)

arr. CARL F. SCHALK, 1979

1. Sing, child - ren, sing, for God has made the sing - ing;

The first system of music features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

stars sang to - ge - ther when the world was ver - y young. Sing

The second system continues the melody and accompaniment. The vocal line has a half note G4, quarter notes A4, B4, and C5, a half note B4, and a half note A4. The piano accompaniment maintains the same rhythmic pattern.

praise, Al - le - lu - ia to the Fa - ther, to the Son, sing we

The third system continues the melody and accompaniment. The vocal line has a half note G4, quarter notes A4, B4, and C5, a half note B4, and a half note A4. The piano accompaniment maintains the same rhythmic pattern.

praise, Al - le - lu - ia. In the Spir - it we are one.

The fourth system concludes the piece. The vocal line has a half note G4, quarter notes A4, B4, and C5, a half note B4, and a half note A4. The piano accompaniment maintains the same rhythmic pattern and ends with a final chord in the right hand.

Rhythm patterns:
Triangle: (all stanzas)

Marcas: (2nd, 3rd & 4th stanzas)

Tambourine: (3rd & 4th stanzas)



2. Dance, children dance,
for God has made the dancing;
Life, movement, rhythm
Had their birth when time began.
Refrain

3. Laugh, children laugh,
for God has made the laughter;
God is contentment,
God is joy and God is love.
Refrain

4. God's looking down,
rejoicing with his people.
Sing to his glory!
Let your heart rejoice in him.
Refrain



Audrey Schultz

Audrey Schultz is Organist-Choir Director at the United Methodist Church of Succasuna, New Jersey. Born May 14, 1940 at Paterson, she is a graduate (B.S.M.) of Northwestern Bible College, Essex Fells. She has had extensive experience with children's choirs and teaches piano and organ to children. One of her favorite activities is organizing hymn festivals (She normally has two a year.). She has composed several musical dramas and has been writing hymns for 20 years. Her hymn "By faith in Christ we live" (Hope Publishing Co.) placed second in a contest sponsored by the Billy Graham Evangelistic Association in 1961.

"Come and Sing"

(Continued from page 215)

velopments in England in the 16th and 17th centuries, Mr. Dakers effectively illustrated the pitfalls of attempting to fit a melody to straight prose, with an unrehearsed setting of Psalm 27, unpointed in the words. By the end of verse two, at the words "they stumbled and fell," he called a halt with the comment: "How apt!". Then, to the same chant by Samuel Wesley, everybody sang a duly pointed setting of Psalm 121.

John Wilson made the most of the opportunity provided by the title for the third Wednesday: "Come and Sing; 1969-1979; a Survey and a Selection." Here were riches indeed! The idea had been launched on the brink of the hymn explosion of the 70s, and in subsequent years provided a unique opportunity in a unique building. There had been some 40 sessions with about 300 mostly new or contemporary works. From the beginning it had been rule number one that all those present should have a copy of the melodies as well as the words, thereby enabling new hymns to be sung at sight. Ranking in importance with this was the help from school and college choirs, without whom "Come and Sing" would not be possible.

The first three hymns selected from the 300 were representative of the three new hymn books that appeared in quick succession in 1969, and perhaps the most successful of the new tunes had been Canon Cyril Taylor's AB-BOT'S LEIGH, the first to be sung. Of the rest, one of the most impressive, both by its own merits and by the extremely sensitive treatment by the choir and the organist, was Fred Kaan's Communion hymn, "As we break the bread," to MASSON by Stanley Osborne. (*The Hymn Book*, Canada, 1971.) Impressive in a different way

was Erik Routley's LET ALL THE WORLD, decked out with splendid brass and percussion. From *More Hymns and Spiritual Songs* (USA, 1971) there was chosen Walter Russell Bowie's "O God from whom all joy and strengths of soul and body spring," the SEWANEE. Fred Pratt Green was represented by his hymn on Christian marriage, (26 *Hymns* 1971), sung to John Ireland's LOVE UNKNOWN, which recommended itself as a most worthy addition to the all too limited resources available for weddings.

At the concluding session Canon Cyril Taylor (Chairman of the Hymn Society of Great Britain and Ireland) provided a preview of *More Hymns for Today*, the collection shortly to be published as a further supplement to *Hymns Ancient and Modern*. The first choice was yet another new hymn by Fred Pratt Green, "God is here; as we here people meet to offer praise and prayer," to BLAENWERN ("a tune which has come with a rush from Wales into England in the last ten years"). Then, by the same author, a hymn which, said Canon Taylor, "widened the vision of the Holy Spirit's influence from the 'and me' angle to the 'and the Church' angle." This was sung to John Dykes Bower's LUDGATE. Several of the hymns proved more challenging than usual as regards audience participation, but that was all to the good. Particularly effective was one entitled "The People of God," sung by the choir only; its words by the Dean of Christ Church Cathedral, Vancouver, and the music by the Organist there. The priority of tone of the choir of girl students from the Royal College of Music was thrilling. Effective in a different way was the joyful syncopation of Fred Kaan's popular "Communion Calyx" (from *Break not the Circle*, 1975).

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Reviews

Joyful Sound: Christian Hymnody by William Jensen Reynolds and Milburn Price, 2nd Edition, 1978. 308 p. (*A Joyful Sound: Christian Hymnody* is a revision of William Jensen Reynold's *A Survey of Christian Hymnody* (1963) by Milburn Price.) Holt, Rinehart and Winston, 383 Madison Ave., New York, NY 10017. \$14.95

A Joyful Sound is unique in its organizational approach surveying 30 centuries of sacred song. The body of textual material occupies 117 of its 308 pages. Mathematically speaking, this allows a seemingly impossible four pages per century; however, ten centuries of Old Testament song is dispatched in one page. The number of pages devoted to each chapter indicates the syllabus-like character of *A Joyful Sound*: Chapter I, "Early Church Song" (11 pp.), Chapter II, "Lutheran Chorale" (13 pp.), Chapter III, "Psalmody" (11 pp.), Chapter IV, "English Hymnody I" (19 pp.), Chapter V, "English Hymnody II" (13 pp.), Chapter VI, "American Hymnody I" (16 pp.) and Chapter VII, "American Hymnody II" (30 pp.). "Suggestions for Supplementary Study" (6 pp.), furnishes excellent suggestions for parallel reading, useful to student and lay reader in hymnody. The section also functions as the bibliography.

The truly exceptional feature of the book is the inclusion of illustrative hymns and tunes which serve as readily available examples. The extraordinary convenience of having these hymns at one's fingertips, either in private reading or in the classroom, can be appreciated in the fullest only by

one who has laboriously carried stacks of hymnals to class for student perusal. 159 hymns with tunes are listed. "All hail the power of Jesus' Name" appears with three different tunes; "Wake, awake, for night is flying", and "God moves in a mysterious way," each occupies two pages to illustrate different settings. (Could other examples utilize these pages better?)

More than adequate indices include an index for illustrative hymns, one for illustrative tunes, and a general index. The general index, expanded five pages from the first edition, catalogs only the textual material. It would be a convenience to the reader if the general index also included, perhaps in parentheses, the hymn number in the illustrative section as well as the page number of the discussion material.

The printing style for the second edition allows more lines per page and more characters per line. This change in no way hampers readability and allows for the shortening of the second edition by 12 pages.

Some revision has been made in the chapter on Greek and Latin hymnody and some expansion made in the chapter on Psalmody without resulting in an increase in total number of pages for each chapter. The material on German hymnody has not only been recast, but also contains a discussion of the early chorale with an example of 'EIN FESTE BURG in its original form of 1544. The Anabaptists are no longer referred to as a "minor off-shoot", but become in the second edition an "expression of the Reformation spirit", occupying nearly two pages instead of

the one-third page in the first edition.

One of the purposes for the revision is evident in the chapter on 20th Century English Hymnody where Fred Kaan and Frederick Pratt Green, among others, are duly included.

American Hymnody has received, not unexpectedly, the richest attention in the second edition. Here is where one might expect two southern scholars to make their greatest contribution, and it is here that the reader will not be disappointed. Aided by the bicentennial and a realization that what we have come from is not all bad, the free evangelical churches have gained new self-respect in their use of gospel songs, camp meeting songs, spirituals, and shape-note fusing tunes.

Attention to the beginnings of America with weaving, cutting firewood, tracing one's genealogy, and the like, is paralleled by attention to dotted rhythms and syncopation. Lovers of gospel songs, camp meeting songs, and Sacred Harp music can come out of hiding, supported by the scholarly treatment of Reynolds and Price.

Due credit is given to the influence on hymnody by such collections as *Jesus Style Songs* (Augsburg Publishing House), *Sing "N" Celebrate* (Word, Inc.), *Songbook for Saints and Sinners* (Agape), *Hymns Hot and Carols Cool* (Proclamation Productions). Price wisely omits the now-dated "Criteria for Hymn Tunes" which Reynolds adapted from JoeEd Hollis.

Allowing for some duplication in the tabulation of texts and tunes, the illustrative section is made up of approximately 27 Latin-Greek examples, 30 German, 16 from the psalters, eight 17th century English, 32 18th century English, 15 19th century English, and 12 20th century English examples. 19th century America is represented by 17 examples, and the 20th century by 18. Three Asian hymns, two spirituals, and 18 hymn tunes of recent compo-

sition are included.

Perhaps the changes in the second edition are more significant than the make-up as a whole. Here, five 20th century American hymns and three 20th century English hymns comprise eight of the 13 new selections.

Terse, factual, tight topical discussion without showing the interrelatedness of simultaneous developments—these are characteristics of the writing style. Each topic in separate chapters is carried through to its ultimate development. For example, the "Lutheran Chorale" chapter is carried through to the 19th century. The following chapter on psalmody begins with the 16th century and continues through the 18th century. The reader is left to amalgamate the chronological development of hymnody for himself. Perhaps a chart, time-line or a brief outline could fill the blank pages at the end of Chapters 2, 3, 5, and 6.

One might expect Drs. Reynolds and Price to favor Baptists, but they have been admirable in resisting this temptation. References to Methodists, Presbyterians and other denominations receive equal attention and space.

That the winds of change are yet blowing should be evident in *A Joyful Sound*. For Reynolds to include GRACIAS in the first edition (only two years after its inclusion in a hymnal), was prophetic of change. 15 years from now it will be interesting to reflect on their inclusion of CARPENTER (Zimmerman), WEST END (Parker), and IN BABYLON TOWN (Copley).

A Joyful Sound is the best basic hymnology text available for free church schools. It is also interesting and informative for the individual reader.

Louis Ball
Carson-Newman College
Jefferson City, Tennessee

Festival Praise, A Hymn Service compiled by Erik Routley, 1979. Hinshaw Music, Inc., Chapel Hill, NC 27514. Singer's part HMB-119. 1-49 copies \$1.95 each; 49-99 copies \$1.75; 100 or more \$1.50.

Technically this is not a hymn service, but a collection of sixteen hymns with suggestions and arrangements usable in a festival. Routley states, "It is not expected that any congregation will ever actually sing the contents of this book from end to end at one session." So there is material for many festivals and many uses. A *Festival Praise-Companion*, HMB-120, is available which includes varied accompaniments and parts for brass quartet for some selections.

The singer's book includes suggestions for varying the singing of stanzas (e.g., unison, SATB, men, women) preventing boredom in singing six or more stanzas; for Routley has included all stanzas, many of which do not appear in American hymnals. Hymns based on scripture list all relevant references—very helpful. The choice of texts is eclectic, ranging from John

Tauler (1300-61) through Thomas Kelly, Isaac Watts, John Mason Neale (an original), and Christopher Wordsworth to Brian Wren (1974) and a "Nature Hymn for Artists" by Ernest E. Dugmore.

Tunes range from Scottish Psalter melodies through traditional chorales to MAGDA by Vaughan Williams, and contemporary tunes by John Wilson, Peter Cutts, two originals by Routley and two of his harmonizations of American folk hymns. The compiler has added six descants, which can only be used with the varied accompaniments found in the *Companion*.

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Austin C. Lovelace
Wellshire Presbyterian Church
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Dissertations and Theses (Continued from page 204)

Evangelical Hymnals in America. 158p. (Th.D., Theology, New Orleans Baptist Theological Seminary, 1972).

Villiams Robert. Preservation of the Oral Tradition of Singing Hymns in Negro Religious Music. 123p. (Ph.D., Music, Florida State University, 1973); LC 73-24,275; DA XXXIV,4,1958-1959-A.

Vingard, Alan Burl. The Life and Works of William Batchelder Brad-

bury, 1816-1868. 590p. (D.M.A., Southern Baptist Theological Seminary, 1973); LC 74-14,020; DA XXXIV,12,7815-7816-A.

Worst, John William. New England Psalmody 1760-1810: Analysis of an American Idiom. 564p. (Ph.D., Music, University of Michigan, 1974); LC 75-857; DA XXXV,7,4605-4606-A.

Hymns in Periodical Literature
(Continued from page 210)

Lionel Adey, "Great Aunt Tilly's Beautiful 'ymns: A Victorian Religious Sub-Culture," *Wascana Review*, Spring 1977, 21-48.

The author, Associate Professor of English at the University of Victoria,

examines the cultural significance of hymns of the Victorian era. He contends that the years 1800-1870 saw a decline of subjective, guilt-haunted lyrics in favor of more objective, this-worldly, and liturgically appropriate hymns.

"Come and Sing"

(Continued from page 218)

That the Free Churches had a number of hymns entirely unknown in Anglican Churches was Canon Taylor's comment on Isaac Watts' "With joy we meditate the grace," here perfectly fit-

ted to SALZBURG (adapted from Michael Haydn), with the enrichment of the last verse by John Wilson's descendant. And so into another decade "Come and Sing."

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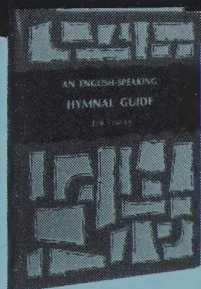
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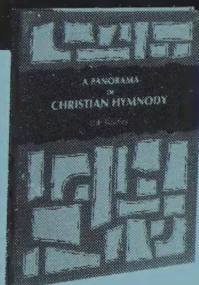


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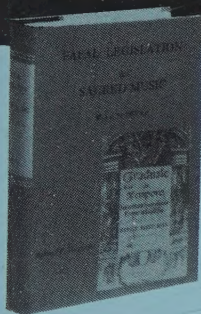


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